

Master Photography

SEPTEMBER/OCTOBER 2015 • £7.95



TILDA SWINTON BY JOHN STODDART



OLYMPUS

Your Vision, Our Future

Olympus Cameras

A new perspective.

What has continued to motivate us over the years?
Outstanding innovation that generates new
perspectives and new possibilities.
The new OM-D E-M10 Mark II features
powerful 5-Axis Image Stabilisation
delivering spectacularly clear and
blur free images in any situation
– which you can then share instantly
thanks to built-in Wi-Fi.

Discover more: anewperspective.olympus.co.uk

Master Photography

Vol 12 No 3 • September/October 2015



Master Photography



Cover: nearly 30 years ago John Stoddart took this picture of Tilda Swinton. She had purchased the outfit for \$100 in New York, and they gathered leaves in Hyde Park to complete the studio shot. Find out about this, and other iconic shoots by John, at the Meet the Masters Open Day on October 18th before the Awards dinner.

- 4 Editorial
- 6 News
- 10 Fujifilm/One Vision Advertising Feature
- 12 Leica S Typ 007 Richard Kilpatrick was at the launch.
- 14 Books: Bruce Gilden FACES
- 16 MEET THE MASTERS Awards Open Day
- 17 SEMINAR & TRADE SHOW NEWS
What's on, when, and where during the Sunday October 18th Open Day at the Master Photography Awards.
- 22 Cherubs with Ray Lowe
Enter the monthly contest and you could see your picture in print... Ray details the Awards Day Cherubs programme
- 24 Facing the Trade Who's Who with Clare Louise as she meets the MPA's friends and supporters.
- 26 Technology Test: More Megapixels
David Kilpatrick and John Parris try out 42 and 51 megapixel introductions from Sony and Canon.
- 32 Wedding Masters: Romania's Marian Sterea
Clare Louise introduces one of Graphistudio's creators of his own signature style, Marian and his wife Daniella.
- 40 Reciprocity with Richard Bradbury: Go with the Flow
Workflow is not just about Photoshop, it's about Light Blue for most of you, filing cabinets of carbon copies for postmodern hipsters... it's not the method which matters!
- 46 2015/16 Awards Guest: John Stoddart
You can meet the man himself on October 18th. Clare Louise collected some impressions and many images.
- 54 Let's Get Physical: the 'Print it or Lose it' campaign
Why you should not offer social clients file-only delivery – with picked products to sell them up to hard copy.
- 55 Mix and Match: Lustre Inkjet papers
How the surfaces compare between makes and processes.
- 62 Google SEO update
Alan Hutchison explains why you've been demoted to a lower rank – or become an unintentional deserter.
- 64 Regional News

BROUGHT TO YOU WITH THE SUPPORT OF MPA
TRADE PARTNERS, SPONSORS & ADVERTISERS

The
Photography
Show



OLYMPUS



towergate camerasure

One Vision
IMAGING LTD

Visibly Better

FUJIFILM

The Flash Centre
TFC



GRAPHISTUDIO



PRINT FOUNDRY

BOWENS

the power behind the picture

DUNNS

Imaging Group Ltd

TAMRON



Loxley Colour

Profoto®

The Light Shaping Company™

photovalue.com



Light Blue

SIGMA

Say 'Yes' to success with Frontier-S



Get the wider picture when it comes to choosing the best printer for your photography business

- Footprint 46cm(w) x 43cm(d), only 23kg
- 6 dye based ink colours
- Print size 5", 6", 8": max size 8" x 39.4" (1000mm)
- Gloss, Lustre, Fine Art Matte & Silk paper finishes
- Fujifilm's long history of photo printing know-how and back-up

"We had been producing panoramic prints before, but we saw an opportunity with the Fujifilm printer," says Paul Felton of Takethatphoto.co.uk, sports market specialists since 2007 shooting up to 30,000 photos in a weekend, with as many as 15 staff on site at major events. "With older machines it was harder to produce panoramic team shots on site, but the Frontier-S DX100 made it easy."

Takethatphoto uses two Frontier-S DX100 printers, making 12 x 8" prints as well as team panoramics, after a long history of successful use of dye sub systems.

With Fujifilm sponsorship Paul and his team are also the official photographers at the Master Photography Awards 2015/16 on October 18th.



Call 01234 572138 and speak to Peter Wigington today

FUJIFILM

See: fujifilm.eu/uk/products/photofinishing



Master Photographers Association

CEO

Clare Louise FMPA

Tel: 01325 356555 e-mail: clare@thempa.com



President

Faye Yerbury FMPA

Tel: 01501 744909 e-mail: faye@yerburystudio.com

Management Team

Paul Wilkinson FMPA (MPA Chairman)

Tel: 01844 290054 e-mail: paul@paulwilkinsonphotography.co.uk

Steve Ramsden LMPA

Tel: 01904 479063 e-mail: info@steveramsdenstudio.co.uk

Ray Lowe Hon.FMPA

Tel: 01992 636152 e-mail: ray@raylowe.co.uk

Directors

Deborah Selwood AMPA

Tel: 0115 944 7727 e-mail: deborah@mpauk.com

John Parris FMPA

Tel: 01450 370523 e-mail: info@parrisphotography.co.uk

Paul Cooper FMPA (Qualifications)

Tel: 01904 416 684 e-mail: info@baileycoper.co.uk

Dave Thexton LMPA

Tel: 01229 835035 e-mail: smile@tjphoto.co.uk

Collin Davies LMPA

Tel: 01792 883274 e-mail: sales@highsocietyphotography.co.uk

Paul Inskip LMPA

Tel: 01243 861634 e-mail: studio@paulinskipstudios.co.uk

Head Office Contacts

MPA, Jubilee House, 1 Chancery Lane, Darlington DL1 5QP

Tel: 01325 356555 Fax: 01325 357813

Website: www.masterphotographersassociation.co.uk

Membership: Amanda Buckle – membership@thempa.com

Cherubs: cherubs@mpauk.com

Cherubs Direct line: 01325 952259

MASTER PHOTOGRAPHY SEPT/OCT 2015

ISSN 2042-0234 Vol 12 #3 published for the membership of

The Master Photographers Association

six times each year

Icon Publications Limited

Maxwell Place, Maxwell Lane, Kelso, Scottish Borders TD5 7BB
www.iconpublications.com

Publisher/Editor in Chief: David Kilpatrick Hon. FMPA

Tel: 01573 226032 Mobile: 07971 250786

email: editor@iconpublications.com

Ad Sales: Diane Henderson

Tel: 01572 223508 email: diane@iconpublications.com

On the Road: Richard Kilpatrick

Mobile: 07979 691965 email: richard@rtkmedia.co.uk

Icon Publications Ltd can accept no responsibility for loss of or damage to photographs and manuscripts submitted, however caused. Responsibility for insurance and return carriage of equipment submitted for review or test rests with the owner. Views expressed in this magazine are those of the individual contributors and do not necessarily represent the views and policies of The Master Photographers Association, Icon Publications Ltd or its advertisers. All technical data and pricing information contained in news and feature articles is printed in good faith. While all advertising copy is accepted in good faith, neither Icon Publications Ltd or the Master Photographers Association can accept any legal responsibility for unjustified claims or the quality of goods or services arising from advertising in this publication. All contents including advertising artwork created by Icon Publications Ltd are copyright and cannot be reproduced by any means without prior permission. ©2015 Icon Publications Ltd. E&OE.

Master Photography

IT'S JUST a few weeks until the MPA Awards and *Meet The Masters* day. It's one of the most anticipated events of the year as it is (and always has been for me) the one time I get to sit and drink with many of our photographer and industry friends. Time to dry-clean the dinner suit and get a haircut.

This year things are a little different for me. For a start, given the role as Chair, I can't actually enter the awards. And I'm absolutely gutted about it. Since first joining the MPA in 2008, I have loved the demands of finishing images to competition standard. There is something incredibly cathartic about the level of detail required – every pixel counts in each image we create for our clients daily but in competition images? Well, it's a whole new level. And it's something that I find addictive.

This year it is my privilege to be one of the team of judges. The initial on-line rounds were ridiculously difficult with stunning image after stunning image after stunning image... I can only imagine how hard the final round is going to be. What I do know is that the winning images will be some of the best this wonderful artform of ours produces.

One of my favourite aspects of the event is the chance to sit and talk with so many of the friends we've made along the way – both photographers and trade. I always leave the event inspired and more determined than ever to make the next year a good one. It's events like this that provide the very energy I need – both creatively and commercially – for the subsequent year.

So I am very much looking forward to seeing you there and please do come and chat whether it's during the day, during the dedicated 'couch session' or in the bar a bit later on. We would love to hear what you like and what you'd like to see changed in the future and how to provide the most for your membership.

And now I must go and find the number for the salon – I really do need that haircut!

– Paul Wilkinson FMPA, Chairman

MPA QUALIFIED UK MEMBERS – that is, paid up and not retired Licentiate, Associates and Fellows – will have found an extra magazine dropping through the letterbox last month.

At Icon Publications Ltd we regularly use promotional pricing and attend trade shows or send our mailings to grow the subscription list of our magazine *f2 Freelance Photographer*. This is published in the months where we don't publish *Master Photography*. Both magazines have six issues a year, so we create one magazine a month.

Looking at the costs of promotion and the numbers of additional readers acquired, and at the very small overlap between MPA qualified members and *f2* subscribers, we took the decision to offer MPA *f2* entirely free of all costs to the association. This was accepted and through discussions with Clare Louise, the offer is restricted only to qualified members in the UK.

As our magazines can cost over £8 a copy to post individually to worldwide addresses, it's not possible to do this free for overseas members and indeed several hundred now opt to get *Master Photography* as a digital download with the posted issue a fairly expensive add-on. It's a great pity to have to omit Ireland, but the good news is that *f2* goes on sale there from October.

We want to encourage unqualified members to submit for qualification! *f2*, which normally costs £5.95 a copy through newsagents or £29.70 by annual subscription, becomes a **benefit of qualification** – which so many have asked for.

– David Kilpatrick Hon.FMPA FBIPP, Editor





Focal length: 15mm Exposure: F/14 1/10 sec ISO100 © Ian Plant

Superb corner-to-corner image quality
from an ultra-wide-angle zoom

SP 15-30mm

F/2.8 Di VC USD

Introducing the world's first* F/2.8 moisture-resistant ultra-wide-angle zoom lens with image stabilization.

Tamron aims for the highest standards with the SP (Super Performance) lens series. Representing the latest in lens technology and picture quality the new 15-30mm F/2.8 ultra-wide-angle zoom is a worthy addition:

- Vibration Compensation (VC) for sharp images even under low light conditions.
- Ultrasonic Silent Drive (USD) for precise and quiet autofocus
- Fast F/2.8 aperture
- **NEW:** Fluorine coated front element that repels water and dirt together with a moisture-resistant construction that helps prevent moisture from penetrating the lens.

For Canon, Nikon, Sony**

* For F/2.8 ultra-wide-angle zoom lens for full-frame DSLR cameras
(As of November 2014. Source: Tamron)

** The Sony mount version does not include VC (SP 15-30mm F/2.8 Di USD)

For your nearest stockist please visit
www.tamron.co.uk

www.tamron.co.uk
www.facebook.com/TamronUK



Register at:
www.5years.tamron.eu

TAMRON

EVENTS DIARY

To Sept. 20th 2015

Les Rencontres d'Arles
Arles, France
www.rencontres-arles.com

To Sept. 13th 2015

Visa pour l'Image
Perpignan
www.visapourlimage.com

September 9th-14th 2015

IFA Consumer Electronics Show
Berlin Messe, Germany
www.ifa-berlin.de/en

September 20th 2015

RPS Digital Imaging Expo
University of Warwick, CV4 7AL
www.rps.org

Oct. 1st-Nov. 30th

Photomonth 2015
Venues throughout London
www.photomonth.org

To Nov. 22nd 2015

Photography: A Victorian Sensation
National Museum of Scotland,
Chambers Street, Edinburgh
www.nms.ac.uk

October 18th 2015

Hinckley Island Hotel,
Leicestershire
The annual Master Photography
Awards Open Day and Dinner
www.mpaawards.co.uk

November 19th-22nd 2015

Photo & Film Expo 2015
The Dome, Johannesburg, SA
www.photofilmexpo.com

Jan. 28th-Feb. 4th 2016

Photo Training Overseas
H10 Rubicon Palace, Lanzarote
www.pto-uk.com

March 19th-22nd 2016

The Photography Show
Hall 5, NEC, Birmingham, UK
www.photographyshow.com

See judging in action

THE MASTER PHOTOGRAPHY
Awards Open Judging was held
on September 7th at MPA Head
Office.

Judges this year in-
cluded Peter Ellis (chair of
Competitions), Christopher
Bradbury, Dennis Orchard,
Steve Walton, Faye Yerbury,
Roy Wooding, Clare Louise, Sue
Kaye, Paul Wilkinson Trainee
Judge and overseen by Trade
Representative Jeremy Price.

The full judging process
includes on-line judging (not
open) undertaken by some
major names in international
photography, via MPA's on-line
judging system.

Members were invited to ap-
ply to attend the open judging,
a free event with limited seats.

UK & INTERNATIONAL JUDGES

CHAIR OF JUDGES

Peter Ellis FMPA

MEMBERS

Desi Fontaine FMPA
Paul Cooper FMPA
Richard Dutkowski FMPA
Roy Wooding FMPA
David Taylor FMPA
Su Kaye FMPA
Skye Tan FMPA
Faye Yerbury FMPA
Henk van Kooten FMPA
Melanie East AMPA

NON-MEMBERS

Jason Grouppe
Christian Lalonde
Eddie Tapp
Jacqueline Tobin
Ken Saluten
Kelly Brown

Free full year of The Photographer Academy for MPA members



Mark Cleghorn FMPA of The Photographer Academy also offers 'live' tuition

OUR FRIENDS at The Photographer Academy have arranged for all
members of the MPA a year of their Academy membership for FREE.

The Photographer Academy is the largest European photography
training company with already thousands of Pro Photographers as
well as Artists and Hobbyists making use of the award winning train-
ing to get inspired or instructed every day.

The Photographer Academy is online based training with video
content that captures real photographers at work based on real client
shoots or training films where they pass on expertise in their specific
area of photography. With three tiers of subscription, Academy,
Academy Pro and Academy Business. With a wide range of topics
from real weddings, portraits, fashion shoots to kids, along with
"How To" techniques in Adobe *Photoshop* and *Lightroom*, which are
all based on day to day techniques to save you time in workflow and
creativity, The Photographer Academy really does have something for
everyone.

The FREE Academy membership includes access to over 1200 vid-
eos. In addition to the video content, plus monthly webinars, photo
critiques and exclusive discounts from sponsors.

To set up your free year of Academy membership go to
<http://thephotographeracademy.com/subscribe.html>

Then in the promotional code box use code **MPAFREE** this will
change the Academy membership to a year for free. Then simply click
the Academy membership box to set up your membership.

Any problems or questions please email
support@thephotographeracademy.com

Everything you need to **grow** your Photography business.



Dynamic Website



Easy Online Proofing



Your Mobile App



SEO & Marketing Tools

Online Picture Proof
0845 838 7649 [UK] 1800 421 7134 [US]

► **30 Day Free Fully Functional Trial**

✓ No Credit Card Needed.
✓ Instant Activation.

www.OnlinePictureProof.com



©Christian Ammann



All D-lite 2 & 4 and BRX kits now come with a FREE Reflector & Grid Set worth £49 plus all Portalit kits also include a FREE, unique to Elinchrom Deflector Set worth £29. Save £78 and fine tune your creativity!

Award winning, Swiss precision studio lighting

www.pscdistribution.co.uk

Offer available from 1st July - 30th September 2015. ESOE



Julia portrays lives saved and changed

PORTRAITS of fifty amazing women who have had breast cancer are the centrepiece of a powerful exhibition held at the Norfolk and Norwich University Hospital in August.

Under the title "Femininity Comes From Within", the women have posed showing their breasts after reconstruction or before it has been completed. They have all had breast cancer or preventative mastectomies.

It has been a two-year project for Julia Holland AMPA from Norfolk who is an avid supporter of the charity Keeping Abreast and has worked with them for many years. She decided to create classical style portraits with the women showing their breasts and wearing a swathe of pink georgette.

The exhibition will go on to the House of Commons (October 12th-15th) for four days and then several hospitals around the country.

<http://tinyurl.com/pt45738>

Canon's new 35mm f1.4 with hybrid BR element

CANON'S new EF 35mm f1.4L II USM is the successor to the legendary EF 35mm f1.4L USM. The lens is the world's first to feature Canon's newly developed Blue Spectrum Refractive optics (BR optics), an organic optical material, which has been engineered at a molecular level to help significantly reduce chromatic aberration and produce sharper images – via its ability to



refract blue light. The BR Optic is integrated into a compound element in the lens.

The EF 35mm f1.4L II USM features a ring-type ultrasonic motor to drive the extremely quick and near silent autofocus with full-time manual focus override ideal for video. Advanced weather sealing and fluorine coatings help protect the lens from environmental damage.

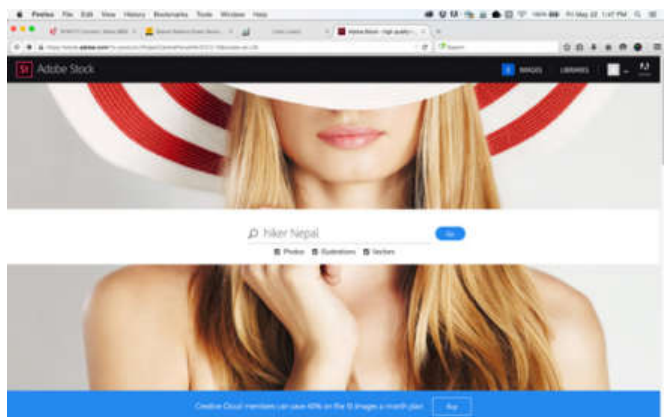
The EF 35mm f1.4L II USM will be available from October 2015 with an SRP of £1,799.99/€2,499.99.

www.canon.co.uk

Olympus upgrades smallest OM-D with new E-M10 Mark II

THE OM-D E-M10 II adds 4K Time Lapse, 4X slow motion VGA, true 5-Axis in-body image stabilisation (upgraded from 3-Axis), a 2.36m dot OLED electronic viewfinder, WiFi connectivity, touch screen focus targeting, and slightly faster 8.5fps 16 megapixel shooting than the original EM-10 of 2013. The body is not weathersealed, but is very light at under 350g as well as compact. Controls have been improved with a retro-style left hand power switch. Video is 1080/60p maximum, Live Bulb mode allows time exposures to build on-screen, and a two-lens kit costs under £800.

www.olympus.co.uk



From Photoshop to photo stock

ADOBE has released the 2015 update to its Creative Cloud ("CC") suite of software packages (Photoshop, alongside other well known applications including Lightroom and Premiere). There are new versions of 15 CC desktop applications, with performance being up to 10x faster than the older CS6 program. Adobe has yet again entered the market for stock photography via a new Adobe Stock component of Creative Cloud that allows its users to either buy or sell imagery, with prices starting at an affordable £5.99 per shot. Those who sell their shots get 33% of the purchase price.

www.adobe.com

EPSON A3+ pro grade SC-P400 7-ink printer



EPSON'S latest A3+ pro-photo printer combines a lightweight compact design with pigment inks and advanced connectivity. The SC-P400 is ideal for light professional use as well as the enthusiast.

Seven-colour UltraChrome HiGloss 2 inks with gloss optimiser give prints vibrant colours and a uniform smooth gloss finish. The print-head creates the smallest ink droplet size of any A3+ photo printer on the market.

For museum-quality art stock, the SC-P400 includes a fine art paper path via a rear-loading tray. Roll paper can be used with the two supplied roll folders, and rigid media up to 1.3mm thick, CD and DVD printing are also possible. Additional features are Wi-Fi for wireless printing; Epson iPrint support for printing from remote locations; built-in Ethernet; compact footprint (622x324x219mm); light weight (12.3kg); Borderless printing; and 5760x1440 optimized resolution.

The SC-P400 will be available from 1st November 2015.

www.epson.co.uk



Colorworld
IMAGING

t: 0191 259 6926 f: 0191 257 6948
www.colorworldimaging.co.uk or www.imagepartner.co.uk
enquiries@colorworldimaging.co.uk



ARTISAN



Photograph © Kevin Mullins ASWPP LMPA printed on Fujicolor Crystal Archive by One Vision Imaging

“When clients are investing in professional quality products they want to know that these will stand the test of time and still look as gorgeous in 30 years’ time as they do today.”
— Kevin Mullins

Fujicolor Crystal Archive Digital Pearl is a paper with fine visual acutance and full saturation, praised by photographers for whiter than white highlights, vibrant colour and superb shadow detail. Developed for use with all mini labs and medium to large-scale printer systems, Crystal Archive Digital Pearl is a silver halide paper containing pearl mica pigments and metal oxides which combine to give purer whites and sharper, better-defined highlights. Optimised for digital systems, the paper has a thicker base and higher stiffness for a high-quality look and feel.

With superb archival permanence, images printed on Crystal Archive Digital Pearl will look as fresh in the future as the day they were taken. Portrait and wedding photographers will find the paper ideally suited for albums and display prints and will marvel at the high level of detail and colour achieved. This is a paper which defies the ageing process. Your clients will love you for it.

Other papers in the Fujifilm Professional Paper Range

- Fujifilm Crystal Archive Type II
- Fujifilm Crystal Archive SUPREME
- Fujifilm Crystal Archive DPII
- Fujifilm Crystal Archive DP TRANS
- Fujifilm Crystal Archive FUJITRANS
- Fujifilm Crystal Archive FUJIFLEX
- Fujifilm Crystal Archive ALBUM PAPER
- Fujifilm Crystal Archive WRITEABLE

For more information on the full range or to request a sample print please call Peter Wigington on 01234 572138, or email: photoimaging@fuji.co.uk or visit www.fujifilm.eu/uk/products/photofinishing/photographic-paper/



When success is just child's play

Glove puppets, the One Vision prolab and Fujifilm Crystal Archive silver halide paper are a perfect mix for Aztec Photography



For Kerry Cooper and Roz Nash (left and right above), who collectively make up Chertsey-based Aztec Photography, much of their rapport with their junior subjects is down to their open and friendly natures and the experience they've gained over eleven years of photographing children at nurseries and primary schools. But they do also have a secret weapon and it's not

one that you'll find in a traditional photographic handbook.

"While Roz is the one that takes the pictures it's my job to organise things and to entertain the children," says Kerry, "so that they're relaxed and happy to be photographed. The way I usually do this is simple: I've got a glove puppet that I take with me, and they will be so busy watching and reacting to it that they eventually forget the camera is even there."

For both Kerry and Roz photography was not an initial career choice. Roz always loved photography but eventually she went to work in the theatre instead, where she specialised in lighting. Kerry was a stay-at-home mum for a while and then took on an admin job in an office. It was only when they met up eleven years ago and realised they had a mutual interest in the creative arts that the idea to start a business together was born.

With photography of this kind it's not just a case of building a relationship with a school it's also about speed of delivery and doing justice to your photography. Proofs especially have to look dazzling,

because this is where orders will come from, and there are few pro labs that can manage both the volumes involved and the quality control required in order for this side of the business to run smoothly.

"Our first lab could only manage to deliver proofs of a single picture," says Kerry, "but we knew that we would have a better of selling work if we offered a bigger selection. We eventually came across One Vision and they've been brilliant: they supplied us with a proof that features four separate poses, and sales increased immediately."

Fujifilm's silver halide based Crystal Archive media is the natural choice for school photography since it features gorgeous warm tones and saturated colours, and these are the attributes that drive sales.

From a lab's point of view it's also a paper that's easy to work with and to use in volume, and the added benefit is that the silver halide aspect ensures that prints will naturally have a long life. "Both ourselves and our customers love the colour and quality of Crystal Archive paper," says Kerry, "and the service level we receive from One Vision has been nothing short of outstanding."

See:
www.aztec-photography.co.uk



"We love the colour and quality of Crystal Archive paper, and the service we receive from One Vision is nothing short of outstanding"
– Kerry Cooper



Crystal Archive and Fujifilm X-Series – a perfect marriage

A mere six years ago Wiltshire-based Kevin Mullins was earning his living in online marketing, leaving home at 5am every morning and not getting home until 16 hours later, exhausted and too tired to appreciate his growing family.

It's a familiar story, but unlike the crowd Kevin decided to do something about it.

That was in August 2009 and since then Kevin has shot 300 or so weddings, and in that time has acquired an enviable reputation for the quality and integrity of his reportage approach. "The un-staged images are, for me, the ones I can look at and over and over again," he says. "I want to understand my subjects; I want

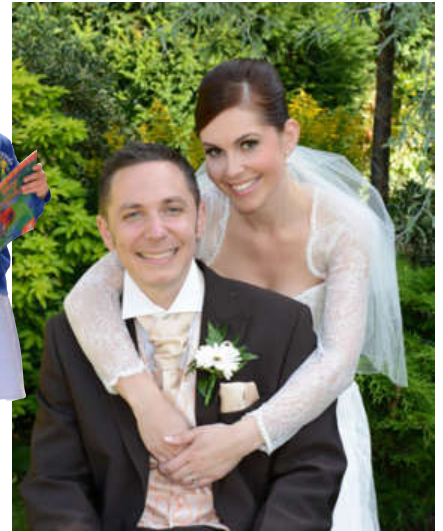
to know more about them and their backgrounds; what was their story. I really want my wedding photography to generate the same emotions."

Kevin believes strongly that wedding images need to be printed out rather than be left to gather pixel dust on a hard drive, and it's the reason why every package he offers includes an album as part of the deal. He also makes sure he has plenty of presentational products on the walls of his studio, so that when customers meet him for the first time they're immediately aware of the impact these can create. One Vision has been a long-term partner, and they output Kevin's work on Fujifilm Crystal Archive



See: www.kevinmullinsphotography.co.uk

Quality is always the best business plan



www.davidsmithard-weddingphotography.co.uk

Over the years David Smithard has seen many changes in his business, one of the most fundamental being the number of imaging devices now available, including conventional cameras, cameralphones and tablets.

To survive and thrive it's meant that he's had to up his game to ensure his product is still marketable.

"So many people, if they bother with prints at all, will output them on a home printer or will use a cheap online service," he says. "For me printing is one of the most crucial stages of all: I've found a partner in One Vision who will output the proofs and the finished prints that I need to a very high standard. They also work with Fujifilm Crystal Archive paper, and the quality of this media is outstanding: beautifully saturated and with a lovely warm feel. People

will look at the results they can achieve themselves, which will often be disappointing, and they'll understand why it pays to have a picture professionally produced."

Nearly twenty years ago David took on a job photographing a small toddler group, and word of mouth took care of the rest. Primary school/pre-school photography is now the mainstay of his business, and he's become a regular fixture twice a year at a wide selection of schools within a twenty-mile radius of his home base in Leicestershire.

These are pictures that parents can't take themselves, and they're such a priceless resource nearly everyone takes up the option to buy. "I don't get many returns," says David. "Normally I'll sell around 90 per cent of the pictures that go out, and it just goes to show that people are still willing to pay for good quality pictures that mean

something to them."

These sales are crucial, not only to bring income in but to ensure that the schools themselves stay loyal to one particular photographer. They receive a 20% cut of the money's that's made, and considering that David is regularly achieving figures of £6,000 on a job that's a serious boost to school funds. The competitive nature of the business also ensures that David himself is

regularly receiving offers from rival labs, but he's never been tempted to look elsewhere.

"I've been with One Vision for eighteen years now," he says, "and I trust that they will always deliver the quality of picture that I need. This is down to a great lab and a great paper in the shape of Crystal Archive, and I'm not going to change that for the sake of saving a couple of pounds on a print order."

"People will look at the results they can achieve, which will often be disappointing, and they'll understand the value of paying to have a picture of their children professionally produced"

– David Smithard

for wedding shooter Kevin

DPII paper, a media that still depends on traditional silver halide technology. "The fact that silver halide has such proven archival qualities is also really important. I think that when people are spending relatively large amounts on framed items they want to know that, even if hung in well-lit natural light areas, the images won't fade or warp. It's something clients ask me about a lot, so it's clearly important to them."

"Because it's so easy for clients to order cheap and cheerful products via social media and other websites, when they're investing in professional quality products they want to know that they will stand the test of time and

Fuji X photographer Kevin Mullins, above, and One Vision Imaging's busy print product despatch department, right.

still look as gorgeous in 30 years' time as they do today. If they are assured that this is the case then they are much more likely to place an order."



"The prints look amazing. I use a mixture of lustre and gloss for my framed images and I love the quality of the prints I receive" – Kevin Mullins



For information on Fujifilm Crystal Archive papers or to request a sample print please call Peter Wigington on 01234 572138, email photoimaging@fuji.co.uk or visit www.fujifilm.eu/uk/products/photofinishing/photographic-paper

Meet 007... Leica 007...

Leica is regaining relevance to the broad spectrum of professional photographers, with Leica Store Mayfair adding an appealing coffee lounge in Café Optik and a purpose-built large loft studio with bright daylight in the heart of London's Mayfair district.

Of more importance, their product range has diversified dramatically in the past 3 years, with the rangefinder M gaining live view, the APS-C T-system bringing true engineering advancement to the competitive mirrorless interchangeable lens market, and the Q neatly packaging the typical choices M owners start with for a focused photographic tool.

Where Leica could be seen to have left a space is in the SLR market. The classic R models did not get a full DSLR successor, instead the S-series name (first applied to an unusual studio digital camera) was placed on an intriguing blend of large, medium-format digital class sensor and surprisingly compact body. Adaptable to most medium format lenses, including the ability to retain autofocus with Hasselblad H-system and Contax 645 mounts, the 37.5Mp S featured a CCD sensor and a few clever touches.

The S2 has been revised to become the S-E, with built in GPS, a higher resolution screen and an appealing grey and black colour scheme. Both utilise a 35mm-ratio 45 x 30mm sensor rather than the 44 x 33mm typically found in 645-derived systems, and Leica's lens range includes central shutter modes.

With a large viewfinder and a single, central AF point, the S-E and original S2 are immersive in use, with the hardware controls kept to a minimum. The top OLED display provides clear confirmation of settings, and a conventional DSLR strip in the viewfinder provides the information needed when framing.

Leica's boldest step yet into the medium format sector,

however, is the S Typ 007.

This updates the familiar body with faster processing, 3.5fps continuous shooting, integrated GPS and WiFi remote plus high quality, latching connections for flash sync, remote and USB 3.0 tethering. Minor changes include the OLED top panel display changing to a brighter monochrome trans-reflective layout with large, bold PASM indication when changing modes and a useful depth of field confirmation. This is a change made to enhance sunlight readability, but it also allows more information – like far, near and focus point distance.

With a similar leap in capability to the M9/M240 transition, the S now has a CMOS sensor, still at 37.5Mp but with Live View, contrast detect AF with user selectable placement, and video capability. At the time of writing, the Leica S Typ 007 is the only medium format system to record 4K video with a Super 35mm format (the Pentax 645Z can only assemble time-lapse into 4K), and conventional HD video is recorded using the full sensor area. Stereo microphones, a microphone socket and HDMI connection have been added, and dual card slots support the fastest SD and CF cards.

The biggest surprise at the launch of the S Typ 007 however, was not the specification, much of which was shown at photokina 2014. The original S2 had a price approaching £16,000 when launched, and Leica are not known for under-cutting their existing models. Until now. The S Typ 007 costs £12,700 including VAT, and spectacularly accomplishes something that manufacturers have been trying to do since Mamiya first showed the ZD SLR.

Whilst that figure is high compared to full-frame 35mm systems, this makes the Leica the second cheapest CMOS medium format body. With the CCD-based S-E on sale as



A 1:1.5 sensor, a 120mm tilt-shift (left) and a 24mm wide which equals a 19mm (below)



system aimed more at studio photographers only needing low ISO at £9,995, Leica are now in a position of offering not only the most compact, MF body, but some of the cheapest new ones. The price premium for the CMOS model is well worth it, with ISO up to 6400 with incredibly clean results rather than the 1250/1600 limit of the S2 and S-E respectively.

Lenses remain relatively expensive, though less so when compared to similar AF medium format models. The range of ten spans 24mm to 180mm, with six offering the 1/1000s central shutter option and one tilt-shift 120mm macro. With the area of glass to work with and the expectations of a flagship system the S-lenses are remarkable, essentially flawless. Taking advantage of the easy handling and large viewfinder, one of the most delightful features on the S

is the option of a traditional split image/prism focusing screen - which allows fast, natural manual focus, ideal when using adapted lenses.

Aggressive pricing, a medium format market that is – slowly – building momentum thanks in no small part to Pentax's impressive efforts, and a camera which really holds nothing back... Leica is now a serious contender for real-world commercial photographers. The handling of the S is truly as natural as any pro SLR, the backup is there, the leasing and rental packages are taking shape. If Leica has had any aspirations to a dominant market share outside of the Vario and T, high-end, medium format is where success will be found, and well deserved.

– Richard Kilpatrick



www.leica-storemayfair.co.uk
www.leica.com



Loxley Colour

Official MPA Trade Partner

Light is everything™

bowens

Save £150 On a Gemini 500R Two Head Kit



Gemini 500R two head kit - WAS £959 - **NOW ONLY £809 inc. VAT**

Kit includes: 2 x Gemini 500R, 1 x Pulsar Tx, 1 x Pulsar receiver card, 1 x LumiAir 60x80cm Softbox, 1 x Wide-Angle Reflector, 1 x 90cm Silver/White Umbrella, 2 x Support Stands, 1 x Rolling Kit Case plus mains leads and sync cable. Part Code: bw4805

Twitter.com/**BowensFlash**
Facebook.com/**BowensFlash**
Instagram.com/**BowensFlash**

bowensdirect.com

Promo14 Gemini 500R bw4805 Offer available at participating dealers from
3rd August 2015 to 25th September 2015. Subject to stock availability.
Contact Bowens - Tel: +44(0)1206 832650 / Email: info@bowens.co.uk

GILDEN FACES REAL PEOPLE

The king of street photographers, Magnum's Bruce Gilden has created a book which makes uncomfortable but compelling browsing. FACE puts people whose appearance challenges unbiased social response in front of the clinical eye of the Leica S lenses and big sensor. We've chosen two ladies with incredible eyes.

Bruce Gilden worked on the series which makes FACE, his new Dewi Lewis book, for two years travelling to the USA, UK, and Colombia to photograph subjects who "reminded him of himself". But he's also aware that the images will be uncomfortable for those who aren't fans of his style.

"I understand that people have difficulty looking at them," he said about his work. "But I don't understand why. I judge photography by what's good, irrelevant of subject matter, irrelevant of anything else. I think that now everyone is being more judgmental, and a lot of people speak without knowledge. They don't know what goes on in the streets or how it feels to work closely to people in the streets. There are many different views but most of these people are sheep; they just repeat what they think the world should be or what an opinion should be."

Gilden has been finding fresh angles on what we now call street photography since the 1960s. This work is more collaborative and documentary, like Sander, Arbus, Penn.

"I photograph but I don't look at it as a job, it's a passion," he said. "Passion is harder to maintain than love, love is a continuum and passion goes up and down. For me, when I won't be able to do it any longer, I'll quit and I'll be the only judge of when that happens."

The author of the essay for the book, Chris Klatell, says "He shares their teeth, their stubble, their scrapes and blemishes, their fear of death. In the women's scowls, in their sternly ambiguous glances, he sees his own mother's face, before she killed herself... you can't make



Above: West Bromwich, 2013 – at a beauty parlour. Right: Romford, Essex, 2013 – Sherry.

us disappear with digital photo filters and social media platforms that act as a real world filter, sifting from your 'commu-

nity' all that is discomfiting. We are here, closer than you might remember."



FACE by Bruce Gilden
Published by Dewi Lewis, 2015,
ISBN 978-1-907893-75-9. £35
in a plain linen hardcover.



MEET THE MASTERS!

Come to our Awards show Open Day on October 18th to chat directly with key trade exhibitors, network with fellow photographers, shoot hands-on in our twin studio zone and take your seat for great seminars and talks*

MPA
AWARDS
2015/2016

Master Photography Awards Meet the Masters Open Day, Seminars and Awards Dinner

OCTOBER 18th 2015

Hinckley Island Hotel, LE10 3JA

Open Day Event 10am – 4pm

A fantastic programme of seminars* along with a day of networking opportunities, meeting the trade and a day to catch up with friends old and new across the industry. Trade show free, open to all.

Awards Celebration 6.30pm – Late

Pre-dinner Drinks and Exhibition

Dinner (£70)

MPA Awards Presentation

Dancing 'til late

Save the date and join us as we celebrate the masters of our industry

Hotel deal £73 single, £83 double b&b

* Non-member/delegate reservation required

www.mpaawards.co.uk – 01325 356555



GRAPHISTUDIO



Loxley Colour



The Flash Centre
TFC
London • Leeds • Birmingham • Online

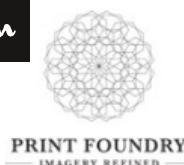
magic bean
studio

bounty®

The Photography Show

photovalue.com

EPSON®



Aspire
photography training



» **Light Blue**

you & your
wedding

FUJIFILM

One Vision
IMAGING LTD

GFSmith
print presentation

HANDS-ON OPEN DAY

Put October 18th in your diary now and look forward to a new style of trade zone with a central double studio set, three models, hair and make-up experts, Elinchrom lighting, Steve Howdle FMPA directing, and the full Fujifilm X system plus Pentax's big 645Z to shoot for yourself – all photographers welcome

The Hinckley Island Hotel which will host the Master Photography Awards dinner in October also makes an exceptional space for the exclusive professional trade zone featuring leading names.

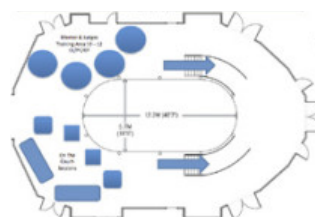
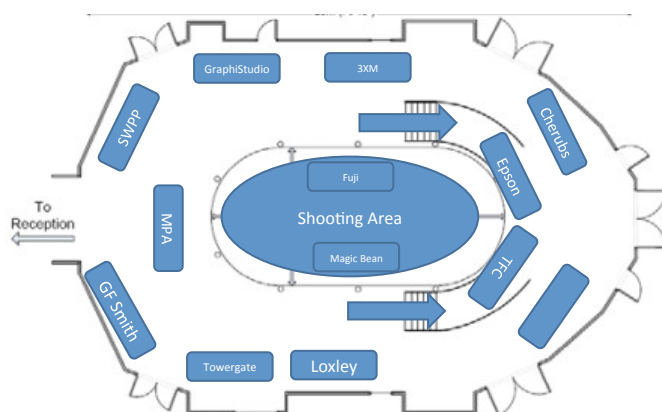
It's a space which everyone remembers because the oval atrium, lit by daylight from floors above, is photogenic in itself. The layout for the show – not finalised in our plans on this page – puts exhibitors like GF Smith, SWPP, Graphistudio, 3XM, Epson, The Flash Centre, Torgate Camerasure, Loxley Colour, Light Blue software, Fujifilm, Magic Bean and other exhibitors all round the perimeter of a double studio stage floor.

There won't be rows of seats and a demo from Steve Howdle this year, instead he's bringing his studio star Koo and two more professional models to work with photographers visiting this free all-day event. "Two separate themed sets will be created by Mark Bushkes of Magic Bean and we will have three models, designer clothes and a milliner to help bring the sets to life", Steve told us. "We are very pleased to be showing you the new, long awaited FS30 Fresnel spot from Elinchrom. This will be the first time this modifier will have been seen in the UK. You can be one of the first photographers to use this fabulous piece of equipment."

Elinchrom's big Litemotiv 16-panel deep softlight will be used like a giant beauty dish. He'll demonstrate how he shoots through the removable centre back panel, putting the camera next to the flash head with its capped tube, the front scrim removed so light floods off the silver interior from all round the



The venue and settings to build on last year's acclaimed open day at Hinckley Island Hotel



lens position. You'll get a chance to see how this works using Fujifilm's X system with lenses like the 56mm f1.2. Frontal beauty lighting and window-quality side lighting for semi profile poses will both be demonstrated.

The other stage, backing on to this portrait set, will have plenty of lens room down the length of the open space and will feature lighting from FS30 and the Ellipsoid

18/36° Zoom Spot. With his 'team' of Deborah Selwood and Stephanie Thornton he will be demonstrating how to set your self apart with some exciting lighting techniques using the new modifiers to show lighting techniques suitable for portrait photographers and editorial/fashion.

"This demo is all about you, the photographer, so the sets are designed for you to get hands on with the

lighting and camera equipment and try things out for yourself. There will be plenty of cameras available and time slots of fifteen minutes on each set for you to get creative and have all your questions answered."

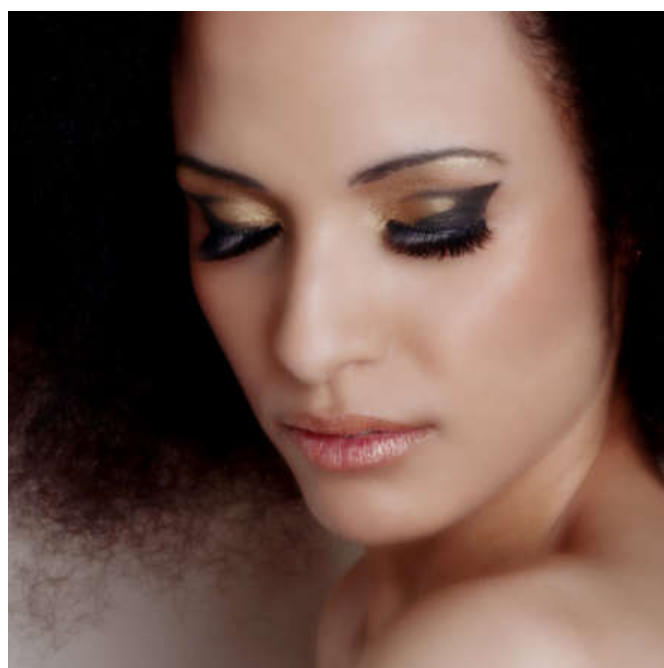
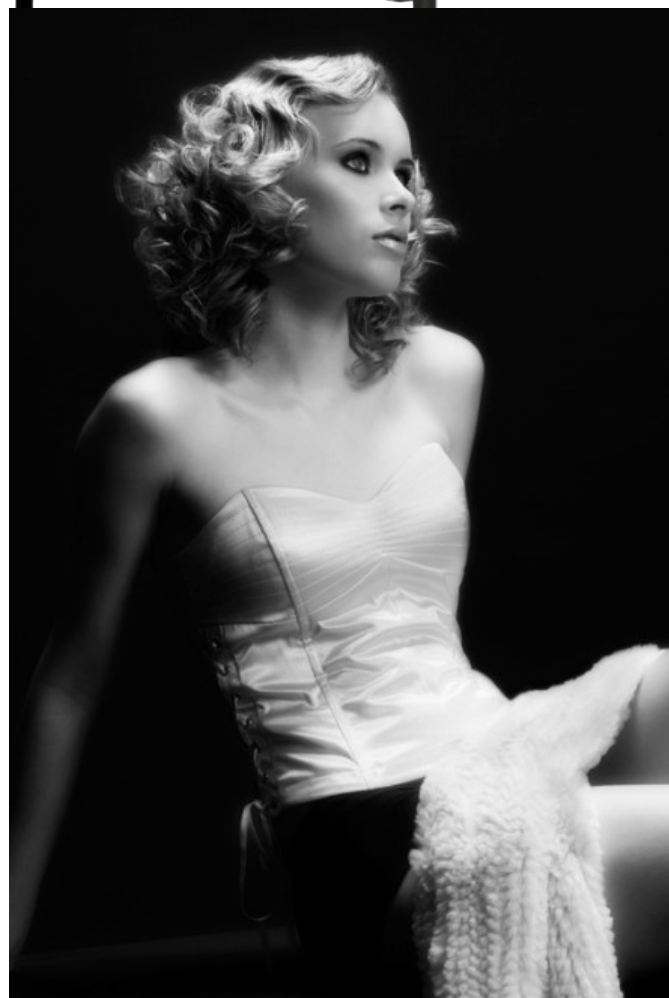
This studio will be a three-dimensional set with a designed background feature (secret!), a perspective-enhancing floor and foreground interest ideal for seeing what

you can do with focus and aperture control on both the small Fujifilm X and the large sensor of the Pentax 645Z.

The open studio will keep Steve and visitors busy from the moment the day opens until packing away, except for a 45 minute break in the middle when Clare Louise will interview celebrity photographer John Stoddart (see p44).



LiteMotiv deep parabolic and spots





Learn to become a photo storyteller

The primary goal of my studio is: *making art for people at home.*

I believe in Purism and in Storytelling Imaging. An image without a story is not art. Images which communicate are a leading line towards the future of professional photography.

So how do I achieve my results? You will learn that on October 18th. For example – “Stop being happy!” is a good way to provoke a reaction from your portrait subjects who are so used to being asked to smile for every shot.

“We are born, and from that moment we are only allowed to smile – as soon this stops, something is wrong... and we immediately start to want therapy until we smile again”.

This was told to me by a psychiatrist to make clear why we do what we are doing, and do not stop doing. Draw your own conclusion.

A picture which tells a story can also convey happiness, but we tend to learn that this is the *only* saleable product. As a result we go for a total overkill in romantic happiness – weddings, couples, families, everything.

Sweet and soft.

Is this really what photography has to offer, or can you go beyond this and step into a new world? Can you as a photographer become an innovator – a product developer, creating new looks?

I know that I have been able to show subjects in a new light, yet always also tell a story. The danger is how-

ever that a new concept you come up with can grow into a ‘fixed focus’ and return you to narrow-minded formula imaging.

So, innovation should be something you aim for all the time. New concepts create new history. So in time if we all come up with new photographic ideas we’ll see fashions change – we will be in a recognisable new era. Until then we rely too much on what was, and do not create enough ‘new fashion’ anymore.

My photography has created its own specific market which is different to the usual role models and business ‘comfort zone’.

If you want to stay a professional photographer and be successful maybe you need to



move out of your own comfort zone too. Ask yourself:

Can I do it?

Do I want it?

And say: *I will do it!*

– Henk van Kooten FMFA



You can hear more of Henk's original ideas at 3.15pm on Sunday October 18th in Room 17 at the Meet the Masters Open Day.



Digital Imaging for Digital Marketing

UZAIR KHARAWALA presents this interesting and intriguing seminar on how photographers can leverage their expertise as image and video creators and help local businesses with Digital Marketing. High quality content creation (i.e product shots for e-com websites, profile shots for websites/social media and video for video marketing) is one of the biggest headaches for any business.

Many businesses struggle to find photographers/videographers to create the assets which are required for digital marketing. You will learn how to can start offering new services & products without having to invest in expensive equipment!

During this seminar you will also learn the whole system on how to:

- Set up hands-free digital marketing for lead generation.
- Set up your sales funnel, be it working from home or from commercial premises.
- Turn website visitors to warm leads, then into hot leads and then into actual paying customers.
- Bring back unconverted visitors back to your website.

Find out two hot new 'niches' for increasing your sales and turnover and how SF Digital market these services in the local areas. Plus 'real time' campaign stats and conversion rates for campaigns.

'Oz' is a well known lecturer for Nikon and many other leading names in the industry and has appeared at international conventions on photography and IT.

Uzair Kharawala runs SF Digital Studios with his wife Farzana. He is the first photographer in the UK to be qualified & certified as a Google Partner.



Tune up your style with the travelling Yerburys!

FAYE AND TREVOR Yerbury take the stage at the Open Day for the last time with Faye as President of the MPA.

In the last few weeks especially, running up to the awards day, MPA regions have seized the chance to get the Yerburys to hold a major workshop with the Scottish Region choosing a newly part-restored old mansion arts centre as the venue and the Welsh Region, a castle.

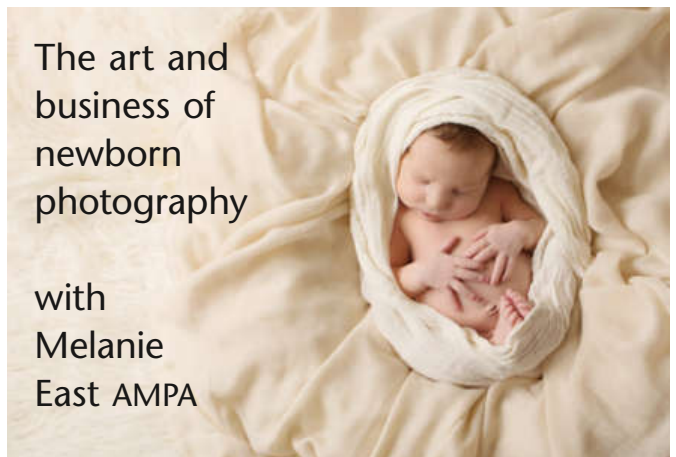
They've covered thousands of miles for MPA this year in addition to more thousands for their in-demand practical sessions with some the most elegant models, and often enough some delegates picked out and turned into surprisingly powerful portraits on the spot.

Make your appointment to meet Faye and Trevor at 11.15am on Sunday 18th – and don't forget the dinner (£70) and the special deals for the hotel (£73 single, £83 double) to extend your quality time with all the MPA stars!



The art and business of newborn photography

with
Melanie East AMPA



MELANIE EAST is one of the UK's leading specialist newborn photographers, who, as well as running a busy newborn photography studio in Bristol, also teaches photographers the art and business of newborn photography.

During her one-hour seminar Melanie will cover the following:

1. Establishing a long lasting relationship with your client
2. Business plans
3. Establishing and building your brand
4. Products and pricing
5. Selling wall art

Calvert's winning secrets

DAVID CALVERT, multi award winner, speaks about his philosophy on entering awards, thought process behind the images that have gained him valuable exposure in industry awards over the last decade, and how he produces and evaluates his entry images.

Join David in this 45 minute session guaranteed to help shape your decision making when entering awards.

David will tell the stories behind some of his most successful images, why he selects certain types of images for entry into competitions, and he reveals

some of the editing work undertaken on past entries to get them to competition standard.

Learn the secrets of Facebook Advertising

with Jenny Johnston of 3XM



CONFUSED by Facebook advertising? Do you want to understand the difference between a Boosted post and a Custom Audience?

During this hour long session **Jenny Johnston** from 3XM Solution and Photovalue will de-mystify Facebook Advertising and show you how you use Facebook Advertising for success.

About Jenny:

- Honours degree in Communications
- Masters in Marketing
- Post graduate Diploma in Digital Marketing
- Previously worked as a Consumer Marketing manager in eircom (800k + customers)
- Currently manages all social media and marketing for The Wedding Album Boutique, Photovalue and The 3XM Solution as Group Marketing Manager for Photovalue Ltd.

Questions to the Chair

THROWN IN at the deep end, Paul Wilkinson FMPP FBIPP FSWPP has his feet well and truly under the table as our Chair of the Board, a role that that he's taken on whole heartedly and thrown himself in with such passion.

Paul invites both photographers and trade to join him for a one-to-one chat during his 'on the couch' session.

With his down-to-earth manner and genuine interest to get on the ground and meet the very people who the MPA is for, Paul will answer your questions and listen to where you'd like your association to be heading over the coming years. So if you have questions, irritations or would just simply like to come and chat face-to-face then this is your perfect opportunity!



Aspire to a better business model

JOIN Catherine Connor and Jenny Heyworth to kick off your day full of inspiration, motivation and education.

This session is designed for the hard working, ambitious and very determined photographers. If you're ready for the next stride, pushing your boundaries in all you seek, join Catherine Connor and Jenny Heyworth on this program.

We will explore a vast territory of business, including business development and the importance of polishing your craft as a photographer. During the presentation you will be encouraged to engage, interact and place your ambitions under the microscope.

We will explore:

The business performance

Your KPI

How hard is the brand working for you, how hard are you working for the brand

The frustrations that prevent growth

How to define your marketing purpose and vision

This is all about the business, reflecting upon the business and making changes. Catherine is an inspirational speaker who will encourage, nurture and motivate your mojo.

Couch Conversation with Catherine Connor

To end the day of seminars, Aspire Photography Training give MPA members an opportunity to have a conversation about their business with Catherine Connor, founder of Aspire Photography Training.

The "Couch Conversation" is time devoted to you and your business, whether you want to explore marketing ideas, methods that might improve your sales or simply use it as a gifted opportunity to speak to a trusted colleague about the aspirations you have for your business.

The session will only be 50 minutes long and spaces will be limited.

To register your interest and reserve a complimentary MPA place on either of these sessions, call 01524 782200 or email enquiries@aspirecpt.co.uk

MEET THE MASTERS OPEN DAY OCTOBER 18th 2015 – TIMETABLE

PLEASE NOTE THAT TRADE STANDS WILL BE OPEN DURING OTHER ACTIVITIES, SEE SUGGESTED MEETING ZONES IF YOU WANT TO ARRANGE AN APPOINTMENT TO TALK TO ANY OF YOUR KEY SUPPLIERS

Room 17	Room 18	Room 19	Ground Floor Rotunda Central Area	Floor 1 Area 2	Floor 1 Area 2	Floor 2
Catherine Connor & Jenny Heyworth 10.00-10.45am	Cherubs Session 1 10.00-10.45am	Jenny Johnston Facebook Advertising 10.00-10.45am	Fuji/TFC/Epson – Steve Howdle Studios 10.00am-12.00	Qualifications Mentors/Judges Training	Talk to the Trade Meetings Zone (morning)	Qualifications
Faye and Trevor Yerbury 11.15am-12.00	Cherubs Session 1 11.15am-12.00	Oz Kharawala Google Analytics 11.15am-12.00	Plus Trade Show 10.00am-4.00pm	Qualifications Mentors/Judges Training	Talk to the Trade Meetings Zone (morning)	Qualifications
Trade Show 12.00-2.00pm	Trade Show 12.00-2.00pm	Trade Show 12.00-2.00pm	An interview with John Stoddart 12.45-1.30pm	Trade Show 12.00-2.00pm	Trade Show 12.00-2.00pm	Trade Show 12.00-2.00pm
David Calvert Enter & Succeed 2.00-2.45pm	Cherubs Session 2 2.00-2.45am	Melanie East Newborn Art 2.00-2.45pm	Fuji/TFC/Epson – Steve Howdle Studios 2.00-4.00pm	Talk to the Trade Meetings Zone (afternoon)	A Couch Conversation with Paul Wilkinson	Qualifications
Henk van Kooten Don't Look Happy! 3.15-4.00pm	Cherubs Session 2 3.15-4.00pm	Marian Sterea Wedding Master 3.15-4.00pm	Plus Trade Show 10.00am-4.00pm	Talk to the Trade Meetings Zone (afternoon)	A Couch Conversation with Catherine Connor	Qualifications

MEET THE MASTERS OPEN DAY WITH CHERUBS

Ray Lowe outlines the programme for October 18th and invites you to a social media seminar in November with 3XM

Our two-hour **Cherubs Special** event on the first floor of the Rotunda – with full seating – offers three top speakers to help you improve your Cherubs business.

After the comments made by all of the monthly awards judges this year, post production – or *Photoshop* retouching – ranks very high on the list of needs.

Therefore we have a very successful duo in **Michael Shilling** and his business partner **Marcin Mieczkowski** who will be giving a punchy presentation on *Photoshop*.

Because of the huge success for so many Cherub Partners from the **iSmart** set up, **Dave Clarke** will give a brilliant presentation of it use and success and will also talk about his new marketing concepts.

Lastly we have 'How to Grow Cherub' using a formula that works superbly well for one Cherubs Partner.

Mark Bailey, top Cherubs Photographer with three studios, a growing business and a glowing marketing strategy shares his success tips with you.

Mark's studios are based across a wide area with a varied demographic. Mark has taken Cherubs full throttle, invested time, effort, money, passion and belief into the programme over the last five years and has proved just how 'Cherubs can work for you if you work at Cherubs.'

There will be a minimum £5 attendance donation with proceeds going to the Tommies Charity, but there are only 30 seats so book now!

Phone Head Office now on 01325 356555.



An absolutely beautiful image from Jo Connor, the image chosen in the Cherubs monthly competition last round by the judge – MPA President Faye Yerbury.

If you would like to see all the results and learn from an in-depth brilliant critique of quality Mother & Child portraiture, and see more stunning images to learn from, go to our Cherubs marketing website and sit and learn.

www.cherubsmarketing.co.uk

Social success

Jenny Johnston of 3XM is one of the key speakers at the awards day, and she is returning to the Hinckley Island Hotel one month later to give an in-depth seminar.

If you were unlucky enough to have missed Jenny's talk at this year's Cherubs Roadshow – or you did not hear her webinar – she and 3XM are putting on a special talk about the success that can be gained from using Social Media. It has worked so well for so many Cherub studios already, that you really need to hear it for the first time or again. She has added many new exciting bits to her talk, so it is well worth going along. Anything that 3XM do is always brilliant, don't miss it!

The social media training day is on Monday November 16th. The cost to attend is £40 but Cherubs members can get 20% off – use code **CHERUBS2015** at:

<http://tinyurl.com/p764jkx>

Jenny responded to the superb Cherubs survey collated by Clare Louise into a brilliant presentation – a preview below... but that figure is, yes, £7.5m a year generated for Partners by Cherubs!



THE
3XM
SOLUTION



MOBILE SELLING MADE SIMPLE

TRY IT FOR FREE TODAY
www.3xmsolution.com

- ✓ Your photos at your client's fingertips
- ✓ Text them a link to give them instant access
- ✓ Increase sales by allowing them to purchase professional products from any device
- ✓ Expand your brand awareness when your client shares on social media

FACING THE TRADE

You may know who they are, hear them at seminars and meet them at trade shows but for Clare Louise the people who sponsor and support MPA – and the professional in the process – liven up a deskbound existence with meetings and discussions to help get those 'photographer facing' events in place

It has been a busy time this summer – with lots of meeting the 'trade'. I can not express just how much their support means to the association, and in turn to you the photographer. The annual awards day is such a prestigious event, and one that only comes about through the trade's most treasured support. Without that support the event would not be possible for the MPA to host and you, the talented photographers that you are, would have no platform to celebrate your amazing achievements.

Whilst our sponsors fall under the banner of a corporate logo – product and brand – it is always the personality and the passion *behind* the brand that supports both you and I. We often fail to appreciate that there are many large companies who just don't engage with professionals this way, and then there are those that do.

I'd like to introduce you to some of them from my point of view.

Idyllic setting

My first meeting is with Catherine Connor – just the thought of her name and I can almost feel her cheery disposition. I love listening to Catherine and have been a big believer in all she has to share. I remember my own very first seminar in the wonderful industry I am so lucky to be in, just over 10 years ago. Back then I was just starting out as a photog-

rapher and had everything to learn, both as a creative and as a new business owner. I remember just how exciting and daunting those moments were. Sat in my first seminar of Catherine's, my world opened up in front of me as she revived of a love of learning I had not enjoyed since I was at school.

Invited to the Aspire offices for afternoon tea – after an already long morning's course on employment law – I hit the road and set off on an hour and a half drive that I could have really done without. It was wet and windy and I hit the motorway with satnav and my mental to-do list as company... what a drive!

Yet within half an hour I am driving through some of the most exquisite scenery I have ever come across. The mental to-do list quickly falls away and I find myself marvelling at my surroundings and being washed over with a sense of peace with every mile. By the time I reach Aspire I am lifted and filled with inspiration, and I can not help but think this was an intentional part of Catherine's wonderful attention to detail. When choosing the Southern Lakes location to base her business, she has provided visitors a journey to prime you for inspiration.

A couple of hours later after discussing Catherine's attendance at our awards, and support to the association and our members, I leave and drive back with the excite-

ment and passion that I need to push through what I have learned is such an intense time in the MPA calendar – organising and planning the awards.

The heart of Graphi

Next I meet Jeremy Price from Graphistudio, who has always been such a great support to both myself in my previous life as a photographer, the Association and its members. I wish I could bottle up the conversations I now find myself having and share them with you all.

There really are not enough words to explain just how passionate Jeremy and his team are at when it comes to wanting to support you, our members. Always willing to try something new, always ready to listen, always looking to support us anyway they can... Jeremy and the Graphi team have really pushed the boat out when it comes to giving prizes to photographers for the awards with product prizes and trips to Italy. What comes across so strong is just how proud they are of what they do and who they are and their genuine excitement. They are always looking for opportunities to take photographers to Castle Ceconi near Venice, the training centre the company has established, to get a real feel for the brand and its ethos. I'm going myself in the coming weeks and will be writing about the event and the photographers I meet there.

My next meetings are pretty much back to back and a few days later I meet Jon Cohen from Fujifilm.

The X-man

I always love meeting Jon, he's my sounding board for new ideas, the wise man with that creative streak and I excitedly tell him of my vision for this year's awards.

I can not believe it when he asks if I would like a top of the range Fujifilm X series camera and lens for one of the prizes. I think I almost squeal in delight... and it doesn't stop there.

He takes my initial concept for the Meet the Masters day and just keeps on adding to it – I am bursting with excitement as I sit listening to him... pinching myself! He's going to bring *every* camera in his range to the event in October and offer the help of the Fujifilm Professional team to set up a shooting session we have planned with Elinchrom's lighting.

I am almost envious that I won't have the time on the day to take part with the amazing Steve Howdle, some gorgeous models, talented make-up artists and a set builder whose craft is every photographer's dream.

We carry on talking, planning a day of creativity where photographers can just play, have fun, learn and get their hands on all the latest gear with some great models to shoot.

I can not wait.

One Vision

IMAGING LTD



Visit the UK's leading professional
photographic laboratory online
www.onevisionimaging.com



The output man

Next is Nick White from Epson – he always has this very calm presence about him, with an air of sincerity that gives you immediate trust that he will ‘get the job done’. In our phone calls that we keep missing, and our endless messages to call each other back, Nick eventually reaches me and the words have barely left my mouth before it's all done.

Sorted!

He's organised an amazing printer as a prize, setting up printers on the day for some of the images to be printed, sorted out the sponsorship and confirmed the projectors for the evening. I sit back with a sigh of relief and tick off another item on my long list of to-dos.

Sadly, during this summer I received some terrible news that left me reeling, and unable to think straight for a while... as my meetings continued with the trade, their support and understanding become so much more valuable to me as a person, and their help in making sure we had everything we needed to make this event our best yet for you all has been phenomenal.

Loxley's lynchpin

Enter Calum Thomson, the funny Scotsman who always has me laughing, with plenty of banter and tales from days gone past. He always leaves me thinking they should always be told under the low light of the late bar with that half empty glass. If you get to stand next to anyone at the bar our awards night, make sure it's Calum and his team – guaranteed to fill your night with fun.

Calum was the first person I saw after my family's terrible news, and after a five hour drive he was greeted by a snivelling wreck struggling to

put two words together. Over numerous coffees, enough tissues to make my own Andrex advert, my make-up and running mascara now on the shoulder of his pristine tailored suit... Calum had promised to continue to support the Association and our members with sponsorship and some fantastic prizes, and as Calum so often does he whooshes in and whooshes out with the air of a very, very busy man.

Sure support

Now to meet Roy Meiklejohn of Towergate insurance, and lunch at the Saxon Mill!

It's always a pleasure to sit with Roy, I could talk with him for hours – such an interesting character with such a wonderful way with words that leaves me mesmerised. So many people, so much life experience and a love of an industry that just radiates from his very being.

If you are fortunate enough to meet Roy at our awards take the time to sit and chat with him about nothing in particular and everything in general, I promise you will leave somehow a more enlightened person in a world that we have somewhat forgotten.

Roy's genuine desire and passion to support members through qualifications, supporting the Association and industry in general is simply wonderful.

Social mastery

Jenny Johnston of Photovalve and 3XM Solution is definitely the beautiful bombshell of the industry. I just LOVE her positivity, such a lively bubbly character that you just can not help but have your spirits lifted with her enthusiasm. 3XM's support of our members is unwavering

and Jenny is always looking to go that extra mile supporting our members by sharing her unrivalled social media marketing knowledge at our events. With added product prizes for categories winners, and that genuine desire to support membership, 3XM have proven to be a phenomenal trade partner and sponsor.

Reliable visionary

Derek Poulson of one vision a man I have utmost respect for, calm, open and honest with an integrity that leaves you with a sense of trust that flows through everything he does... a straight talker, a deep laughter and one you just know you can hold the greatest of conversations with.

When it comes to supporting the association and you our members, true to form, Derek has been a solid reliable provider. Listening to members, listening to the association and always ready with valuable support.

Bringing in his new right hand man Adam Scorey the ideas man – One Vision are definitely set to launch some exciting new products (I know.... I've seen them).

Don't hang up!

Chris Whittle from Elinchrom and The Flash Centre and Mark Witney of Hasselblad are both long-term supporters of the MPA (as far back as their UK companies go, both have never let us down).

My phone conversations with them are always warm, welcoming and filled with ‘how can we help you?’ – I love speaking with them, they just love to support the association and our members, always keen to show photographers just what there products can do, and how

to do ‘it’ whatever ‘it’ may be... filled with a wealth of knowledge and positivity that makes picking up a piece of equipment that you have never used before seem somewhat effortless.

The big man

And last but not least Renato Taveres of The Print Foundry, and his amazing team (responsible for those big banners and big prints at last year's awards, and on the MPA's stand for The Photography Show).

He's a guy who fills you with confidence that everything is going to be all right on the night. I have loved working with him these last 18 months, always on the end of the phone, nothing is too much trouble and a genuinely lovely guy to work with. You just can not help but be filled with a sigh of relief knowing he's got everything in hand, a perfectionist by nature, he's always armed with the offer of genuine support – advice and ideas never far away, he's definitely a guy you want on your team.

So with the awards not so far away, and that little bubble of panic sitting just underneath the surface, I cross my fingers in the hope that we are reminded just how amazing the trade are in their support of the association and our members, and that in thanks and return for their enthusiasm and genuine support of us all that our Meet the Masters Open Day and Awards evening are filled with the buzz of excitement, positivity and success.

And without wishing to sound too corny this support, sharing and sense of community does seem to make us ‘one big family’.

I really look forward to seeing you all there!



photovalve.com

LO CALL 0800 0845 750
sales@photovalve.com

MORE MEGAPIXELS

As the world rushes to replace its cameras for the second time in a year or so, pre-ordering Sony and Canon high megapixel bodies to see what 42 or 51 megapixels will do to transform output, professionals need to stand back and consider what real effects pixel bloat may have on life.

I have now invested in a Sony A7RII – the 42 megapixel full frame mirrorless – and can be very clear that it's *not* the pixel count which justifies the camera. It is totally silent shooting, internal recording of 4K video, and good results from rangefinder fitting wide-angle lenses without colour vignetting or patches. This combination creates the upgrade, and the added image size is a bonus.

Let's suppose you normally deliver prints up to 20 x 30" and find that the 36 megapixels of the Nikon D800 series or the Sony A7R is just right, allowing some leeway to crop and resize as

even a humble 21 megapixel Canon 5D MkIII can make a decent print that size. Well, the Sony will give you an extra 2.4 inches on the long side of the print and 1.6 on the short (42 megapixels versus 36, actual dimensions).

Clearly this is not a business changing proposition and every test I've been able



John Parris shot part of a Cherubs session on the 5DS – the big file size means you can step back and compose loosely, then crop for an ideal print later. This crop is 2400 x 3600 pixels of the original 7982 x 8688



David Kilpatrick asked John Parris to shoot with the Canon EOS 5DS and writes about his own experience with Sony's A7RII

to make using the A7RII alongside its 24 megapixel stablemate, the A7II, tells me that using a really good lens makes far more difference than adding pixels. In fact, just dropping the use of zoom lenses and sticking to primes of almost any generation from the late 1950s onwards may open your eyes to what



a digital image really should look like.

Because the Sony has such a peculiar mix of professional and basic features, it's hard to position as a working camera. The raw files are compressed, not very elegantly, and end up around 40-45MB instead of over 50MB which might be expected. But they start out with the most finely rendered highlights (especially in S-Log2 video) and open, detailed shadows. There's no need to expose to the right and off-sensor metering generally means there is no need to compensate auto exposure, while live view allows previsualisation of manual settings. It's also lacking some key long lenses but now has a solid core set of f4 constant aperture zooms (16-35mm, 24-70mm and 70-200mm) and fast or compact primes (28mm f2, 35mm f2.8, 55mm f1.8) plus a stellar 90mm f2.8 1:1 stabilised AF macro able to double as a portrait lens – and a 24-240mm f3.5-6.3 which may be unique in specifications and outperforms any such zoom I've ever used before

Sony also has the unique feature Eye-AF, a function you have to set up which requires a thumb held on a rear button as you shoot people using continuous AF. You can register the bride's face, very quickly, and then whenever she appears in a group just press Eye-AF and the camera will home in to focus on the nearest of the bride's eyes – perfectly. It will do the same without face registration on the face which falls under the active focus zone when you press the Eye-AF button. With 399 phase detect AF points spread out to cover almost the entire frame (thanks to the same thin backilluminated sensor structure which improves RF wideangle results and all AF functions so much) the camera will cope with unexpected action.



brought to you by



RiskAlliance PhotoShield offer tailored specialist policies for professional photographic businesses



Discount for MPA members in addition to No Claims Discount. Monthly payment options

Contact: PhotoShield Department
RiskAlliance Insurance Brokers Ltd
2 Aire Valley Business Park
Wagon Lane, Bingley BD16 1WA
Tel: 0845 180 6666
E-mail: info@photoshield.co.uk

RiskAlliance Insurance Brokers Limited are authorised and regulated by the Financial Conduct Authority in respect of general insurance business.

Canon, in contrast, position the 5DS/R as a basic professional (5-series not 1-series) model which is identical in handling and functions to the existing 5D models. This means that it can take you even longer to customise than Sony's setup, as any Canon user will know. Once you have all your preferences for AF behaviour locked in you can use the 5DS blindfold, except photographers don't tend to do that.

And what does 51 megapixels bring? First of all, Canon has never gone to 36. So the jump is from 22 megapixels to well over twice the file size. Many users will go from just 18 megapixels in the low-light capable 1DX or 22.3 in the 5D MkIII. That camera didn't even try to jump far from the 21 megapixels of the MkII. Canon's new high resolution DSLR really does take you from a 20 x 16" print to a 24 x 36".

But it does this at some cost. Though it's true that the resolution is no greater than a consumer EOS APS-C

model which may be sold with a pretty basic kit zoom, the full frame 52 megapixels does make great demands on lenses. It showed very clearly that the 40mm f/2.8 STM, one of Canon's lowest cost lenses, is also one of the best and that a last-generation 50mm f/1.8 EF II sent with the camera body should really not have been sent at all.

I passed the 5DS to John Parris for some tests and his reaction was that he did not need it as an upgrade. The overall speed of operation – shot to shot, single frame sequences, reviewing, card light activity – is so much slower than his regular 5D MkIII and 1DS MkIII bodies. The noise levels by the time you hit 3200 are sufficient to mean downsizing could be on the menu to get rid of visible luminance grain, and unlike the Sony which goes to an (unusable!) ISO 102,400 from a native 12,800 maximum it's sensibly limited to 6400 with expansion only at 12,800.

"It's an excellent studio camera", he said, "but I would not use one for weddings –



it's just not able to keep up with the pace. I'm very happy with my 5D MkIII bodies and the older 1DS MkIII which is still a top professional DSLR. I don't think I will be moving up to the 5DS."

Tested, I found the Canon noise did not respond well to Adobe noise reduction and seemed not only to be stronger in effect but coarser in grain than Sony's noise, with a definite one-stop advantage to the Sony sensor when no NR was applied, but two stops with typical use of luminance NR smoothing.

Compared to past Canons, and very much in contrast to the Sony A7RII, the 5DS produces a strong tone curve with deep shadows. The exposure recorded in dark shadows – the first levels of visible detail, which would be around Zone I to II in old money – was two stops darker than the Sony given the same ACR/LR processing and black point. The resulting contrast curve definitely emphasises sharpness, colour and impact on the 5DS but it's a very 'commercial-industrial' look

– Velvia against Sony's Astia. These old film-type comparisons probably won't mean anything to those who have entered photography in the digital era but it is hard to find a better way to describe the difference.

Which is right? Nikon used clipped blacks or crushed shadows for years to eliminate any chance of electronic noise. Sony gets visible hot pixel random noise in darker areas with long exposures or at higher ISOs. It's caused complaints – but if you make a black point and tone curve which forces the Sony raw to imitate the Canon's default output (via Adobe programs) the noise disappears. And, if you tweak the curve for the Canon to open up the shadows, of course you get noise there.

The answer is to use the Portrait look on the Canon but avoid it on the Sony (it produces very pink faces). This doesn't address the basic problem that the 5DS will not match the working speed



David Kilpatrick used natural daylight with the Sony A7R II and 24-240mm f3.4-6.3 OSS zoom at 37mm, f5, and ISO 400 with a 1/1000s exposure. The ACR raw conversion used Camera Light profile with no adjustments

of any existing Canon for those users who upgrade. The Sony A7RII will, in contrast, achieve the same modest 5fps as its predecessors and allow 22 raws on almost any card faster than 45MB/s before slowing down. Both cameras introduce unexpected delays in reviewing shots, but the Canon has a true USB 3 interface to enable fast transfer or transmission of large files. Sony still uses USB 2.

As for card slots, when examined with a loupe and light the Canon's SDXC mechanism looks fairly basic while Sony's slot seems more complex good support and protection for the contact pins – but both are just UHS-1, not UHS-II.

Without considering aspects like movie abilities, the impetus for Sony owners to upgrade is greater than that for Canon owners. Unless you are shooting studio product still life, large advertising set-pieces or perhaps ambitious groups of 100 people you won't need the SDS and for regular, smaller routine shots you probably won't like it (unless you opt to use the medium and small raw file formats which convert the camera into something closer to existing models).

During my testing of the SDS and A7RII, I spend a couple of hours at a Pentax 645Z workshop with John Denton and Elinchrom. Shooting just a few frames of comparison between Sony's 42MP and the Pentax medium format 50MP, the difference was obvious. A moderately good zoom lens on a small sensor simply can't compare with the superb optical quality you expect from prime medium format glass. There's a sort of muddy lack of microcontrast which would really begin to show at large prints sizes.

It is this muddy pixel-level detail which degrades high pixel counts on full frame, even if these are actually similar to APS-C pixel pitch. The exception seems to be the one-inch format where lenses are custom matched to the sensor (like the Sony RX10 and Nikon's 1 system) with



John Parris took the EOS SDS for an on-location product shot session and this shows the potential of the files for large prints. On inkjet media up to double this scale would be possible, as the repro below is at 300dpi.



The backside illuminated sensor of the A7RII produces no colour shading and minimal vignetting with rangefinder wide-angle lenses. This shot by David Kilpatrick is on the Voigtlander original Leica screw 12mm f5.6 without any need for corrections – and with no need for a polariser to get that deep blue sky.

optimum apertures often helped along using ND filters in brighter conditions. To get the best from the Canon or the Sony, you really want to be shooting around $f5.6$ – but to get the depth of field you need to feel happy with this pixel count at 100% view, you have to close down to $f16$, just as you would if you knew a really big print was needed from a commercial subject in sharp focus.

Conclusions? If you really want 40-50 megapixels in place of 20-36 megapixels or the 16 which seems perfectly fine for everyone using Olympus or Fujifilm gear, you can now afford it as an upgrade to your full frame Sony or Canon system and no doubt it will come to Nikon soon. But it's not a match for the same size file on Phase One, Leica, Hasselblad or Pentax. If you do go for higher resolution 35mm full frame, even 36 megapixels demands top grade glass. You may need to add a set of new Canon lenses to the cost of a SDS/R body.

All camera makers are upgrading their lenses, with Nikon recently updating their 24-70mm, and Sony their 16-35mm and 24-70mm $f2.8$ A-mount designs which turn out to work so well on the AF mirrorless adaptor for the A7RII. Canon has a new 35mm $f1.4$ USM II out this month. New coatings, new QC (Sigma leading the way with their individual MTF checks) and new designs all promise to make the 35mm format rival medium format.

Both these odd format hangovers from the film era, which have shaped our digital cameras so much, seem set to survive despite the rise of MicroFourThirds, APS-C and One Inch sensors.

Despite all the new lenses being made to ensure quality with autofocus from these supersized files, if you do upgrade, be sure to try vintage prime lenses, especially with the mirrorless Sony. Nearly all of them stand out in today's mushy zoom world!



www.canon.co.uk
www.sony.co.uk

CALUMET

PHOTOGRAPHIC

- 8 Stores across the UK
- Established for 75 years
- Competitive pricing
- Expert knowledge & advice
- Award winning service

Visit: stores nationwide
Click: www.calphoto.co.uk
Call: 0333 003 5000

FUJIFILM

SONY
make.believe

EPSON®
EXCEED YOUR VISION

bowens

Canon PRO PARTNER

Nikon PROFESSIONAL Dealer

Manfrotto
Imagine More

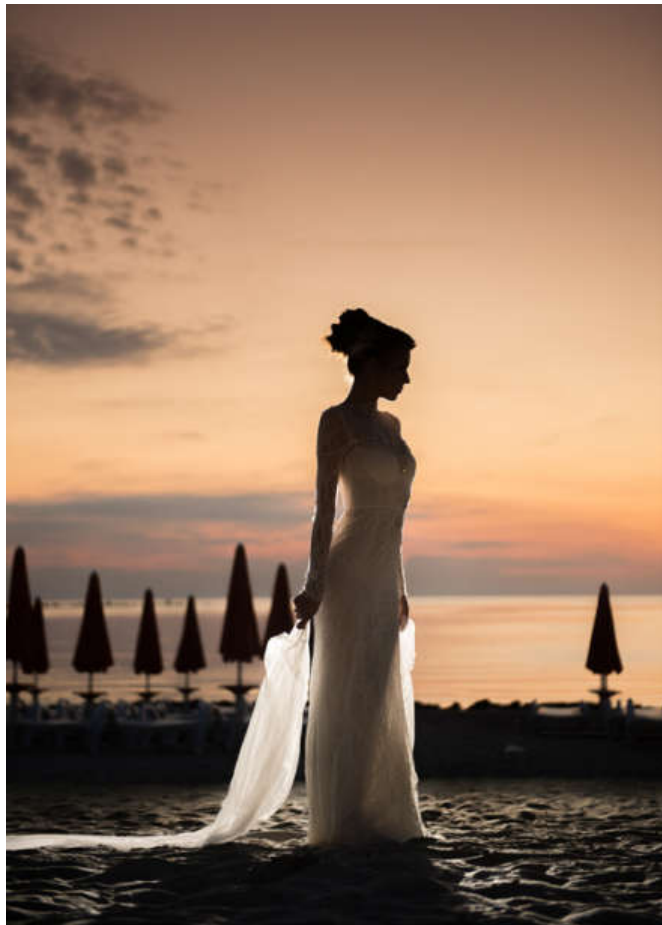
lowepro The Trusted Original™

MARIAN STEREA

I met Marian Sterea and his wife and business associate Daniella in Turkey. He's Romanian. The delegates at the annual photographic convention in Turkey were from all over the world and the common language was, as usual, English.

It was hard to believe that he never really spoke English until three days earlier. At the beginning of his seminar he learnt quickly that his interpreter could not translate Romanian to Turkish only English to Turkish. Most people would shrink in panic and come to halt – not Marian, he tapped into all the movies he had watched, and the few broken English conversations he has had... and as the seminar unfolded it was amazing to watch how the words he needed somehow found there way to him.

It takes a certain kind of person to adapt so quickly and still remain calm, confident and in control, but this

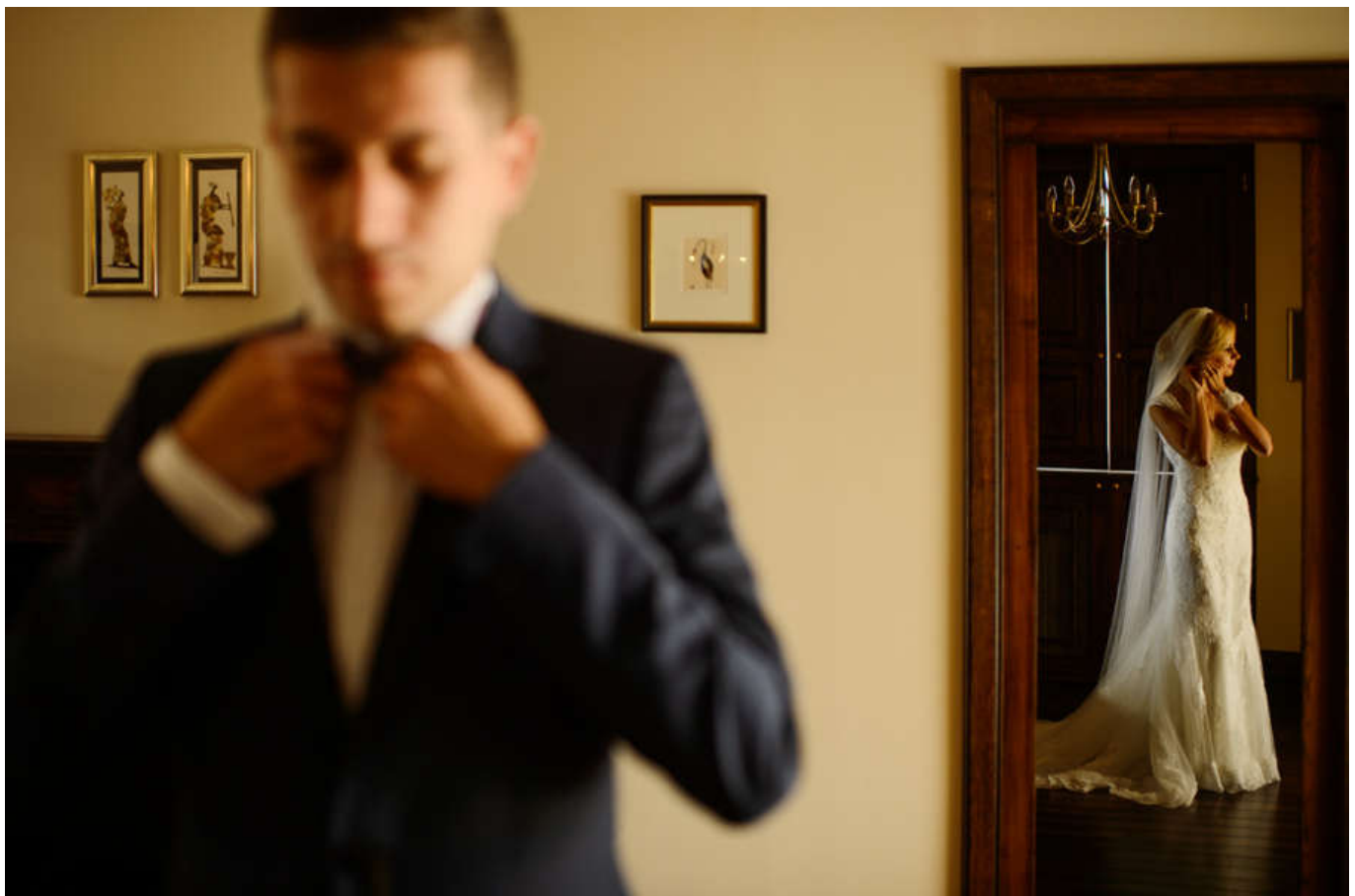


is exactly how it happened, I know, I was there, and he captured my attention within seconds.

You can not help but feel at ease with him. He is a joker, without going too far: he is very serious without putting up barriers: he is very focussed without missing what is going on around him: he is also very in love with life and very particular about how he works.

This confidence in how he works exudes from him, and whilst most people would be afraid to even think about making the demands on his clients that he does, he believes that if a client wants to book him for his work, then it comes at a price, not just a monetary one but a creative one too. That value is greater than the price-tag he has placed on his work.

He is the top photographer in Romania and his prices reflect that. He is very much in control of his work,



CLARE LOUISE MEETS A ROMANIAN WEDDING STAR BOOKED TO SPEAK AT THE ANNUAL AWARDS OPEN DAY

clients, and brand (without being controlling) and he has mastered without a shadow of a doubt how to uphold that vision of his brand whilst radiating love, emotion and a sense of reality and value for both his clients and himself.

He has a great understanding of how the internet must work for him without losing himself and becoming a technical geek. When you are with him he has a natural rock star persona and you can not help but like him. Finding yourself having the greatest fun around him without even thinking, it is at the end of the day when your face aches through so much laughing that you realise this, yet none of it is intentional – it just is, and you can see how he has made it to where it is today. There is no pretence with Marian, he is exactly who he is and makes no excuses for it, and wow! is that empowering.

His is very open about his

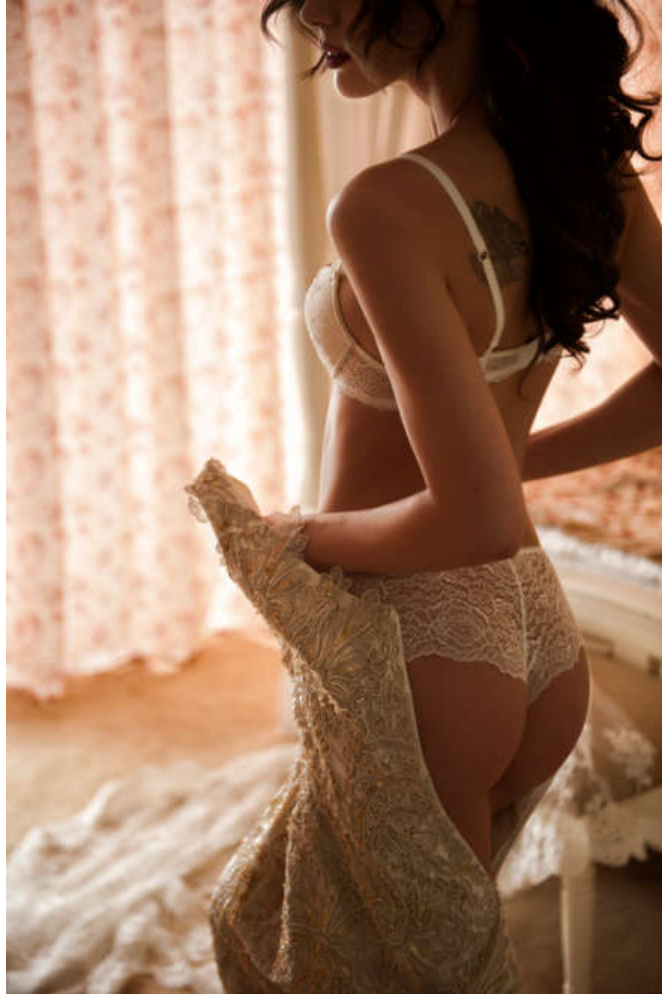


image-making – his signature shots take time and focus. He wants to perfect these shots, and the wedding day is not the place for him to do this as there isn't enough time. So he insists on a post-wedding shoot, and it is in the contract. This is not normal practice in Romania. It is something that he has introduced to enable him to create the pieces that have given him the reputation and the price value of number one.

You can see from his website he is a busy man. He is the only photographer in his business. He also, in his spare time (and I say that tongue in cheek), creates small promotional videos and edits them for his website, when you see the creativity and quality of them they blow you away. When you know that he is also making these during his shoots, you can not help but be in awe of his dedication.

He eats, sleeps and breathes his business, it is his life and





where most would fail to hold down a loving and successful relationship with this much focus on his work, you only need to see that he is not just a successful businessman.

Enter Daniella, wife, best friend, emotional rock and 'boss', editor of his images, who still after eleven years has that look of love and awe about her when she is with her husband, a word she uses with such pride that you can not help but envy her a little.

The relationship between these two is undoubtedly the secret to the businesses success. Daniella edits Marian's images without altering his vision. She does this because she understands him. She says "I know his favourite colour, his favourite food, his favourite movies, I know what he loves and what he doesn't love, I understand Marian, and I know what he is seeing,

I am not here to change that vision, like our marriage, I am here to add value to his life, photography is very much a part of his life, who he is and I want to add to that too".

She genuinely loves to edit images, her absolute passion is to put the finishing touches on her husband's work, and they have worked out how to make the business fulfil both of their dreams as a couple and as individuals too.

You can meet Marian and Daniella at the Master Photography Awards Open Day on October 18th where thanks to sponsorship from **Graphistudio** they will be explaining their wedding offering and the impact it has had on Romanian professional photography.



www.marianstera.ro
www.graphistudio.com



GRAPHI*S***STUDIO**





Dramatic ideas for post-wedding shoots from Marian Sterea – staging planned shots, part of a unique wedding package contract.





The wedding itself can be equally dramatic in Romania with a rich heritage of tradition and ceremony.



GRAPHI*S***STUDIO**
MADE IN ITALY

Baby BOOK

The nicest package for baby photography

Finally babies & bellies specialists have their book of choice: the **Baby Book**. Moms and families ask you to capture their precious moments, they trust your artistry and knowledge. Now it's time to exceed their expectations with this revolutionary program

Made in Italy
**SHIPPED
IN 5 DAYS
WORLDWIDE**



Fully customizable with your own patterns!

Size: 20x20cm

Papers: photo paper, smooth matte, water colour "Tintoretto"

Colours: 29 options

Ribbon colours: 27 options

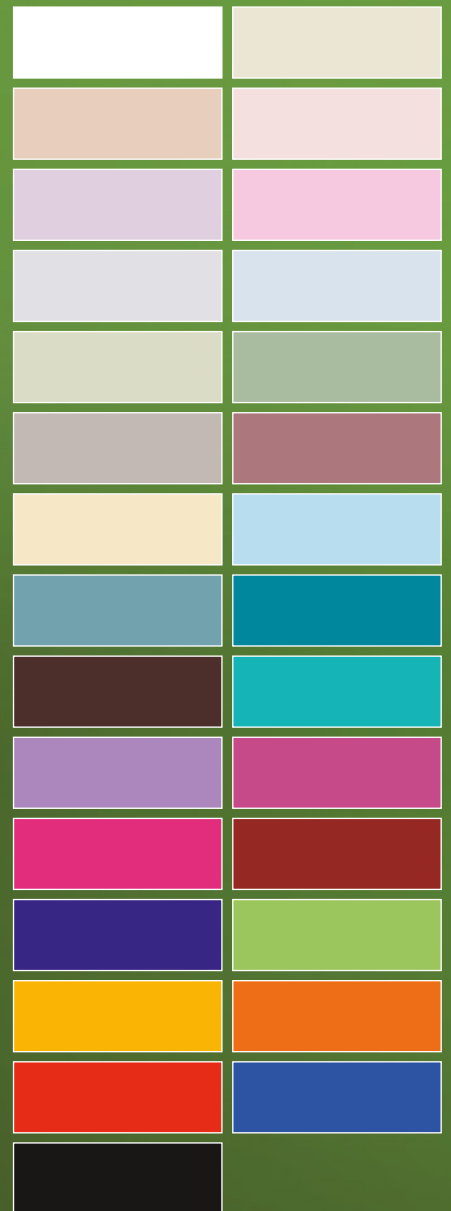
Delivery time: shipped in 5 days worldwide

www.graphistudio.com





Shades for every mood!



Endless personalizations!

AN INNOVATIVE WORKFLOW FOR AN INNOVATIVE BOOK

The cover, the outside and the inside of the box can be fully coordinated through the wide range of colours, custom images or patterns, creating unlimited combinations. The "Touch" finishing confers an additional tactile feeling that makes these books a full sensorial experience.

Box & book options, layout design, customizations and prices can be pre-viewed online thanks to our fully integrated Configurator where you can also finalize and pay your order.



After four years of faithful service my studio manager and personal assistant has moved on. The interview process was grueling but I now have a shiny new assistant. She comes complete with a BA Hons in photography and two years' experience of working in a busy office environment.

Having to introduce her to all of our office systems has made me realize just how many essential processes we have. These systems build naturally over the years and generally develop via a combination of trial and error plus long term response to cock ups. It's interesting to note that so many of these systems become ingrained in your daily routine that you probably don't realise just how complicated they are. It takes a new staff member to make you appreciate this and the first two weeks have been a baptism of fire for Sarah. Welcome to the wonderful world of 'Workflow'!

Workflow obviously varies with each individual business and of course with each type of business. A still life food photographer will have

RECIPROCITY

Getting photographers talking

GO WITH THE FLOW

In this regular column award winning photographer Richard Bradbury FMPA seeks to answer a big question – What is a good workflow and does it really matter that much?



Workflow can include post-processing with a library of presets for colour looks (above) or vignetting (below).

a different set of priorities to a wedding photographer so there is no one size fits all option. I currently run three different photographic businesses from my studio base and all have different workflow requirements. The important thing is that they all have a repetitive, multilayered system and this ensures that the service I offer is both consistent and efficient every time (or at least most of the time).

Only you can design your workflow. It should provide the perfect combination of Productivity and Customer Service and every individual business's requirements for that are different. For the purpose of this example I am going to concentrate on my portrait workflow. It's the most comprehensive and actually the most complicated because it contains the most variables. It also involves working with the general public which brings with it a whole raft of uncertainties that don't tend to apply if you are working business to business.

It is a popular misconception that the workflow



concept only applies to your production process – hence the terms *Digital Workflow*, *Production Workflow* and *Photographic Workflow* in a multitude of online and workshop based seminars. This is not the case. Yes, your production process does require a strict workflow system and its true to say that it probably represents the most obvious incarnation of the concept. However, a good workflow should begin at the marketing stage of your business and finish after the final images are delivered – yes I did say *after*. I usually split my systems into the following categories:

Pre Order – Booking, Shoot, Production

Post Order – Production, Delivery, Aftersales

Good workflow systems work like a family tree with one system building on another as they are required. Not all branches will apply to every job but there are some absolutes – raw images will be catalogued and imported via *Lightroom* and many variables before ending up at *order two A3 prints with black frames*.

The most important trick is to ensure that you are designing a plan to control as many variables as you can thus avoiding mistakes and hopefully supplying a seamless efficient service to every client. The majority of issues can be dealt with as long as you are able to track the progress of each particular job at any point along the way. This is achieved by giving each client a unique job reference and applying it to anything and everything that is relevant to just that client from an individual image file to a client letter or calendar appointment.

We use a combination of software packages to create our seamless service and you will indubitably do the same. In recent years various specialist studio management software applications have become popular with the market leader being *Light Blue*. I do not currently use a Studio management application but they are, without doubt, a

very useful tool. I have heard nothing but praise for *Light Blue* and being designed and developed by a Cambridge based computer graduate with a thriving wedding and social photography business, it certainly has the required credentials for the job.

In effect a good studio management app should bring together most, if not all, of your workflow requirements and then present them in an interactive format to create a joined up studio. This enables you to stay in touch with every aspect of your studio admin and create reports and gather information to help structure and re-structure your business periodically.

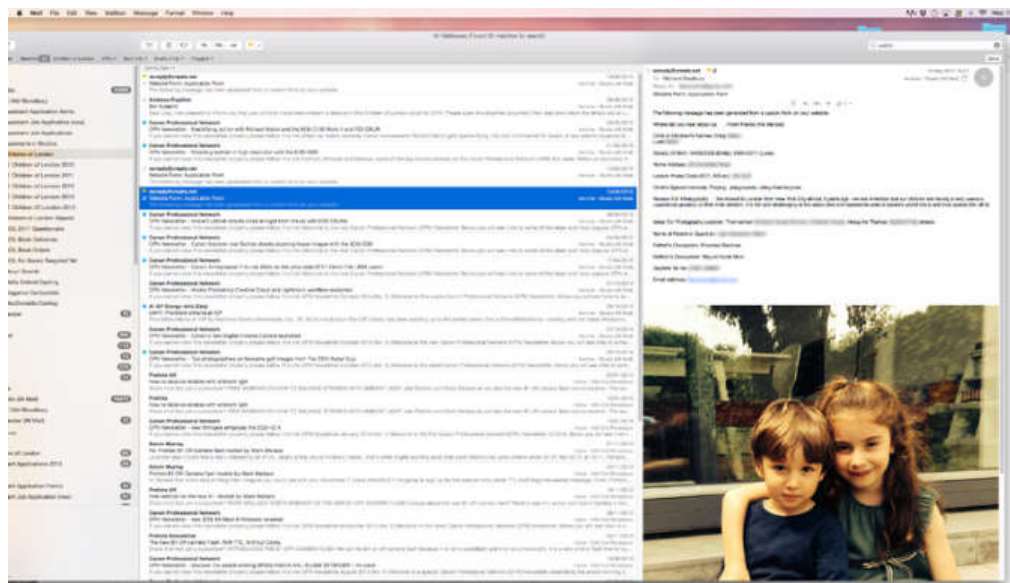
However, they still need to integrate with the usual software suites which most likely means *Adobe Creative Cloud* on the creative side and *Microsoft Office* on the admin side. Adobe's dominance of the creative production work-

flow is pretty much complete now and a photographer without *Photoshop* is about as rare as a Greek tax payer. *Lightroom* is the perfect partner to Adobe's CC suite and is an essential piece of the production workflow puzzle.

But let's go back to the beginning. I want to explain my portrait workflow so that you can see how the many parts flow onwards and upward in different branches dependent on each client's individual requirements. I am not saying this is the only way to do it as only you are qualified to do that but hopefully this can act as a starting point for your own unique requirements. We handle an average of 150-200 high end portraits clients per year so we have to know where we are with all of them at any given time. There is a lot to go wrong so keeping the workflow updated is essential if we want to avoid studio chaos and client meltdown.



Prospects completing the on-line form, below, can indicate locations they like and send a picture of their own – help to fashion the look of the shoot.



Booking

For some time now I have insisted that all my clients fill out an **online application** before we book them in. Some do so automatically having responded from one of our marketing campaigns with others applying after contacting us in which case we lead them to the application tab on the website. Many people regard this as a rather impersonal way to make first contact but I am very careful to pitch it correctly. Despite dealing with some pretty high worth individuals we make no exceptions because we know that our system works on many levels but only if it is adhered to. There are three reasons for doing it this way:

1. It gives us all the essential information required about names and addresses etc and avoids embarrassing spelling mistakes and errors made over the phone.

2. It helps the client to collate their thoughts on the shoot and decide about locations and styles before they speak to us about their photoshoot.

3. It is a very efficient way to begin the workflow process by gathering all the relevant information onto one digital interface with the client doing the work and not us.

All emails generated by the Application section of the **create.net** linked website are routed to a specific folder within my Apple Mail client

which is shared by everyone in the office and this forms the bedrock of our workflow system. This on-line application is filed digitally and then printed out as a single A4 sheet, we then manually allocate a job number to the top right of the sheet. This document is now regarded as the job sheet and is then placed into the top of a multi-drawer document cabinet (right) marked 'Applications'.

Everything to do with every aspect of that job will be added to that sheet so it is the oracle for that clients shoot. As soon as possible either myself or one of my assistants will then call the client to begin the personal contact that is at the heart of my business service principle. This is the most important stage in the workflow process as it is the first personal one to one interaction that we have with the client and is something that we have perfected over many years.

As with all aspects of workflow our objective is to combine service with efficiency so we want the client to feel needed, appreciated and excited whilst also ensuring that we don't allow them to become self indulgent or indecisive. The art of being polite but assertive is essential here and that means it needs



to be practiced and mastered.

Having studied the application thoroughly we explain every detail of the proposed shoot which will be based on their idea but lead by us. We only shoot on location so many aspects can vary from shoot to shoot. We explain how it all works but before we do we tell the client that they don't need to write anything

down as we will be emailing them all the details along with a model release form.

After the shoot is booked in it is entered onto our on-line calendar in a set format which includes names, time, date and location as well as contact mobile number and a two-day reminder notice. The job sheet is marked with the details and moved down

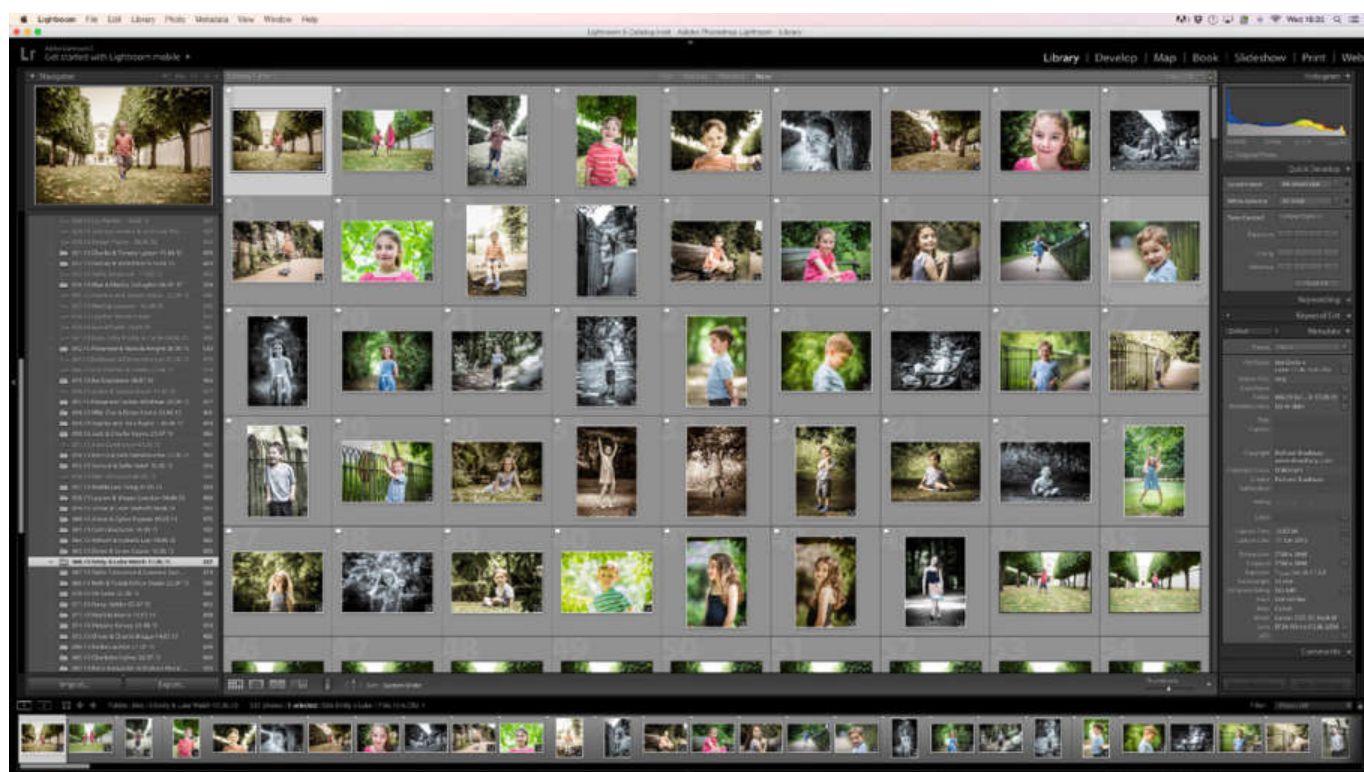
the filing drawer to 'Shoots Booked'.

We have a standard **booking confirmation letter** which includes all of the usual tips and advice for the potential subjects to follow and is easily customised. It sounds informal and friendly and it asks for the client to reply by email to confirm the details.

The standard letter includes a second page which is a **model release form** to be filled in and brought along on the day. This is emailed to the client and we take care to receive a reply so we know we have confirmation in writing. Two days prior to the shoot, the calendar synced to my mobile phone pops up a reminder and we send a text message with a reminder of the shoot details. This is a standard message asking once again for confirmation so we know the client has the info in their diary. It is chatty and informal but ensures that the client has all the details.

Shoot

The shoot begins with a short explanation of how I will be going about the business of shooting plus my standard **health and safety briefing**. I also ensure that I collect the model release form and



carry a spare for anyone that forgets.

At the end of the shoot, before I leave, I always try to book a **viewing date**. Details are again entered into my phone's online calendar with the same two-day reminder. Synced to my online calendar, the viewing details are shared by everyone in the office. This avoids time consuming telephone calls after the shoot date and ensures that everyone is aware of important deadlines.

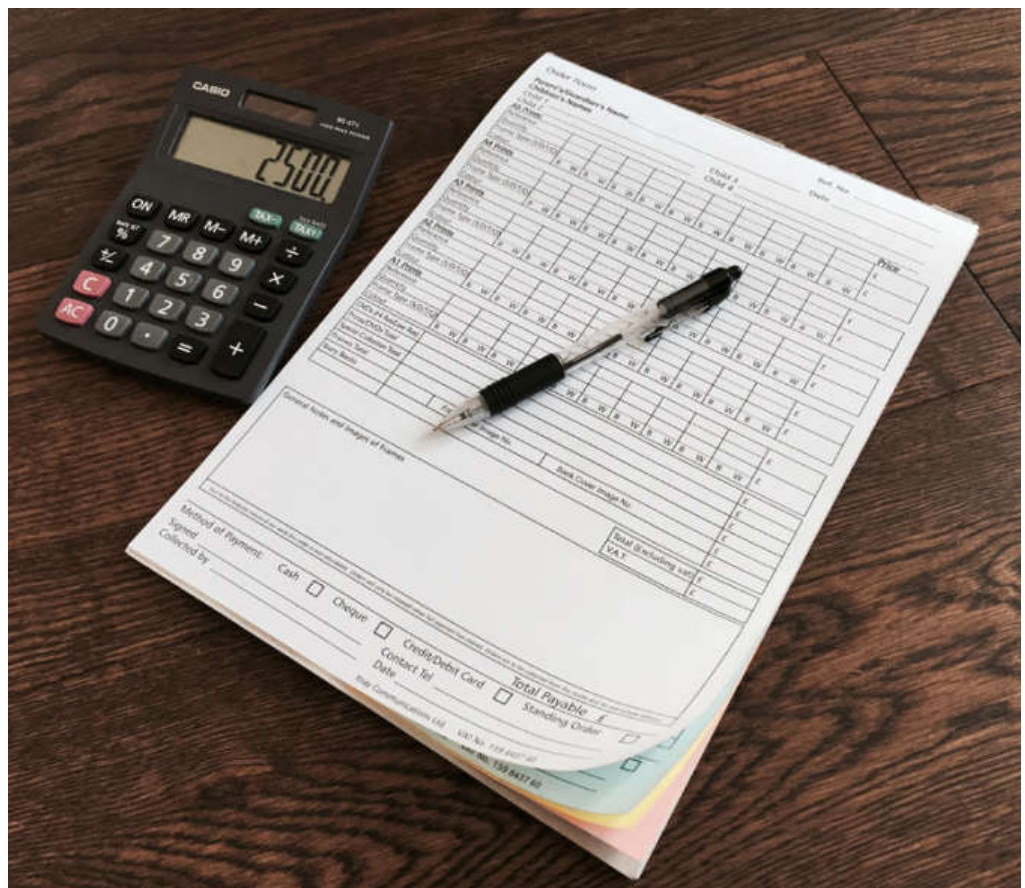
The client is also given a "Congratulations!" postcard where they can fill in details of the viewing. It also includes prices and address details. Finally they are handed five **promo cards** to give to friends etc with a free print offer if any friend applies because of their recommendation.

Once again all this human stuff plus the printed material leaves the client with the feeling that they have had a really significant experience. It is not acceptable to simply shake their hand and walk away. We work in a people based business so make sure you never forget to take every opportunity to interact with the client in a positive and professional manner.

Post-processing

Upon arriving back at the studio (not the day after) the memory card is inserted into the reader and *Lightroom* swings into action (left). Whilst the images load, the Model Release Form is stapled to the job sheet and the Job Sheet is then placed into the **Ready for Retouch** filing drawer. We import all the raw images renaming them with a set protocol. A folder is created with the client number followed by the subject's full name and the date of the shoot. Each raw image is named with the client number followed by the first three letters of the clients name, the date of the shoot and the camera file number. This gives enough searchable info for any eventuality.

Lightroom supplies a vast



array of file naming options so find a combination that works for you. 400 frames are quickly edited down to 40 and then the 40 are colourised and profiled to the best finished exposure. They are exported as TIFF files (with maximum colour information) to a folder within the Client folder called for example *001.15 (client number) Developed Images*.

Each image is opened individually in *Photoshop* for the retouching process. We remove anything that is nasty but do not over re-touch as I always want images to look authentic and real. We also have several set Actions that are used to apply effects that we know we use again and again. They include a standard vignette and a sharpened grain structure that give the images a more filmic feel. The Developed folder now contains 40 finished images.

Viewing and orders

Added to the 40 are four intro slides, numbered 001 to 004 one of which is customized with the subject's name and one ending slide 'photography by...' numbered 045.

Each image is then numbered, keeping the client number in front and making the second set of numbers consecutive from 005 to 044. We also keep the name and the original camera image number so that we can always trace the image back if needed. The 45 consecutive slides are then imported in *ProSelect* and saved with a set music file as a *ProSelect* file ready for viewing.

During the viewing we have an A4 printed order form with a white top sheet plus three coloured carbon layers (above). This is printed with options for print sizes, frames, story books and two different digital image options. I limit the available products as I don't find that more options create more orders, quite the reverse in fact. It is important, in my opinion, that the client realizes part of your skill as an artist is in the choosing of the options available to them in the same way that a great chef does not offer 100 options for each course on his menu.

The viewing is conducted in a set manner but is presented as a meeting of good friends, enjoying a pleasur-

able experience. It is not a dictatorship by either party and by this time your client should have enough faith in you to listen to your opinion and also be confident to voice their own. The client signs the final order and also writes their contact number on the sheet. They pay up front (usually by Credit Card) and I give them a pink carbon as a receipt of order. This three part form is stapled on top of the job sheet and is placed in the 'Print Orders' file drawer. We have now entered the 'Post Order' workflow phase.

Production

We only supply archival hand prints produced in-house so my printer checks the 'Print Orders' drawer regularly. Prints are produced with great care and are marked on the back with the client number, first three letters of the subjects name and the three digit image number. These are matched to the relevant frames ordered on-line with preset design sizes using the references on the back.

Remember I keep it simple so there are not 100 options for frames. I offer just one

If you've ever thought

**'I must
get organised!'**

then Light Blue is for you!

- **Sort out your admin** – organise everything for your business in one place.
- **No need for a network connection** – work offline, then share info between devices when you're online.
- **Online contract signing** – make it really simple for your customers to book you.
- **Make things look pretty** – it's really simple to print attractive invoices with your own branding on them.
- **Mac, Windows, iPhone and iPad** – Light Blue works happily on all of them!

Download a free, fully functioning 30-day trial of Light Blue today!

Plus, there's a free half-hour one-to-one screensharing session to help you get started!

moulding in Black or White. These references will be used on the box labels delivered to us from the framer containing the finished framed images. Prints are then packed and posted to the framers with the order form printed from their own online order portal. The Job Sheet is now moved down to 'Digital & Books' if these have been ordered and they are produced to the set requirements all of which are pre-designed but require customizing.

The Job Sheet progresses to the 'Waiting for Frames' drawer. When the prints arrive back from the framers they are sorted according to the ref numbers on the boxes and collated with any digital USB delivery and story books ordered.

Delivery

All finished orders are stored together and the yellow carbon is attached to them. The client is phoned to advise. The order if not collected is delivered according to a pre-printed, postcode based courier charge sheet. The remainder of the job sheet moves to 'Jobs Complete'.

Aftersales

The top, white copy of the order form is then sent to my accountant as the declared invoice and the blue copy together with the Job Sheet and Model Release form are filed for posterity.

Finally one week after delivery we send a letter of gratitude to the client along with five promotional leaflets explaining that we will offer a free A4 print from their set of images if a new client comes from their recommendation.

There are a few stages that I miss out as they are connected with other aspects of the business. As we go along we keep an *Excel* spreadsheet of each client's order history and details plus a physical wall chart so anyone in the office can see the status of any job. We also of course have a couple of stages of file security which automatically back up images on to two different hard drive storage systems, one of which I store at my home.

As I previously mentioned, my workflow is only that: My Workflow. Yours will be different so you need to work on it over time. It needs to offer flexible reactions to your own circumstances, to be followed by everyone in then studio. You will have your own opinions about what makes your studio and your clients tick.

Effective job management in your studio is as essential as creative and technical photographic skill. Sarah has told me that it has been a real help for her, enabling her to engage with my business quickly and efficiently. She is horrified that she was not taught Workflow at university.

Workflow should be a flexible machine that offers efficient, automatic solutions to every aspect of your on going work load whilst enabling you to respond to your clients in a personal and friendly manner. Getting this balance right is the essence of a good business... it is not optional.

– Richard Bradbury FMPA
www.richardbradbury.com



If you would like to comment on this issue please email Richard – info@rbradbury.com – or go to www.reciprocity.photo... for even more stuff that photographers like to talk about

RECIPROCITY

Getting photographers talking

Richard Bradbury FMPA is an award-winning advertising and editorial photographer best known for his Guinness World Records set-pieces. Richard is now offering a helping hand to photographers around the world with a programme of seminars, mentoring and business coaching event. To find out more please go to:

www.reciprocity.photo



Richard's sessions are normally outdoors – and informal with a fun element



JOHN STODDART

THE MAN WITH STARS IN HIS SIGHTS

Have you ever met anyone who is so 'big' in their field they could almost be a movie star in their own right, yet so humble in real life it's like sitting with your favourite uncle?

I may have – and I don't think I have ever met anyone who has photographed and worked as many high profile stars of stage, screen, recording studio, catwalk and television scene as John Stoddart. What a character, what a life,

"I'm still a working photographer, waiting for the phone to ring. I never stop working and planning new exhibitions"

Clare Louise met John to invite him as MPA's guest at the 2015/16 Awards

and what a collection of tales to tell! You just instantly feel at ease with him, no airs, no graces, no pretence – there's this beautiful honesty with John that you can't help but fall a little bit in love with,

and to join it a Liverpoolian humour that rivals most stand-up comedians. It's no wonder so many men and women have bared their souls and a lot more in front of his lens.

John's natural charisma draws you in. His recounted memoirs leave you with bated breath as the stories behind his images fall freely from his lips. He's a magician, and his magical stories cast the most fantastic images, not just inside his camera but inside your mind.

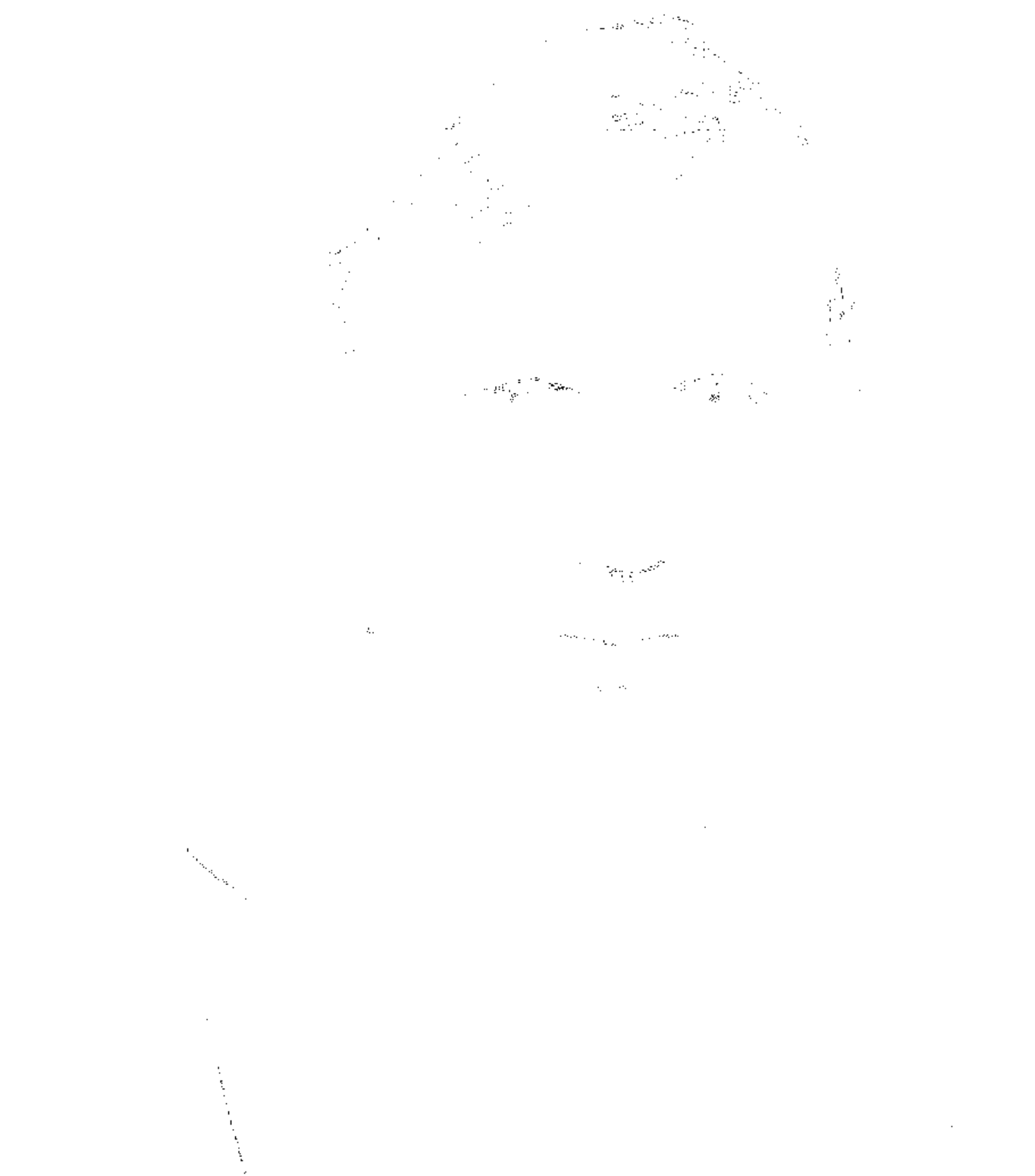
I chatted with him for an hour and it really wasn't enough. When he agreed to be our Guest of Honour at the national awards I was so excited – when he said he would do 'an interview with' session at our Meet the Masters open day I secretly clapped my hands with glee! With such an openness to share, I would love members to send in any questions they might have for him so we can ask him on the day. John doesn't hold back, he says it as it is and blushes afterwards.

So I'd say make yourself a cup of tea, take a look at John's website, his stories, his images and ask away, because I guarantee you he will have an answer for everything that will leave you chuckling for most of the day. – C-L



Left: "I was asked to do the poster for *GoldenEye*. It was Pierce Brosnan's first time as James Bond in 1995 and he was so happy. I think he's never looked better – he's immaculate. In my poster, Bond is pointing a gun at the camera; although it was used in the UK and in European countries it couldn't be shown in America. It also appears in *The Ultimate Book on 50 Years of Bond Movies* which includes photographers like Terry O'Neill."

Facing page: Daniel Craig as a 2002 Bond, taken at the Royal Court in Chelsea. Changing times and styles.



Unguarded success

From his ex-services entry into press photojournalism in Liverpool as Margaret Thatcher ascended to her post-Falklands beatification, John moved to London and threw himself into photographing the hedonistic eccentricity of the New Romantic music scene with its multivalent sexuality (*writes editor David Kilpatrick*). From this he

moved on to the British, then European and ultimately US and world theatre of the star and celebrity circuit. In many of his portraits of the 1980s era one thing comes over – his engagement with the subject to produce a reaction. It's not the same approach as Karsh's famous cigar-grab from Churchill, but it is clear from the expressions and the eyes of so many sitters that this not just a photographer

telling you to look that way, drop the smile, shift your weight and so on. In some pictures we're not showing here – you can see them on-line via John's Facebook, Twitter and in YouTube interviews as well as through his website – reactions like his in-limo shot of Tony and Cherie Blair seem even to have caught John by surprise (to his great good fortune). But it's in the images he never

saw published by the major media which commissioned in that the real surprises can be found.

"He was the UK's most highly regarded photographer of erotically inclined portraits", reads the promotion for his latest volume in a series published by the Liverpool art press The Quite Delightful Project. "His images appeared every single month within and on the covers of



many of the highest circulation magazines published at that time.

“John Stoddart has long enjoyed an unparalleled reputation for creating celebrity portraits with a capacity to push buttons; not least because of his ability to get actresses and models all too conscious of their public im-

age to pose with a degree of abandon that simply wouldn’t be entertained for any other photographer.

“Alongside his published images we are proud to present 68 pages of outtakes deemed too erotic for publication at the time and Polaroids catching his models in un-guarded and often more can-

did moments”, the Project’s managing editor Katherine Jane Wood writes.

And indeed, some of the images would have been unpublishable in popular media; John manages to get some of the world’s most desirable women to drop their guard for a few seconds, and discard the occasional essential item

of clothing at the same time. It may unreformed sexism, but the subjects are unreformedly sexy – it’s most certainly erotica, not pornography, and some of it is slightly out of focus. The title of the fifth volume in this series, *Portraits & Polaroids*, gives a clue why – shooting even in an intimate and casual way, backstage



Left: 'Salome'. Above: 'Dancer' from *Peep World* (monograph book).
Below: *keyhole*.



steps, dressing rooms, hots and bedrooms, John produced much of his best work on Mamiya's demanding 6 x 7cm format and Polaroids were tests to be discarded. Some catch a moment and end up being kept – and eventually reveal their uniqueness.

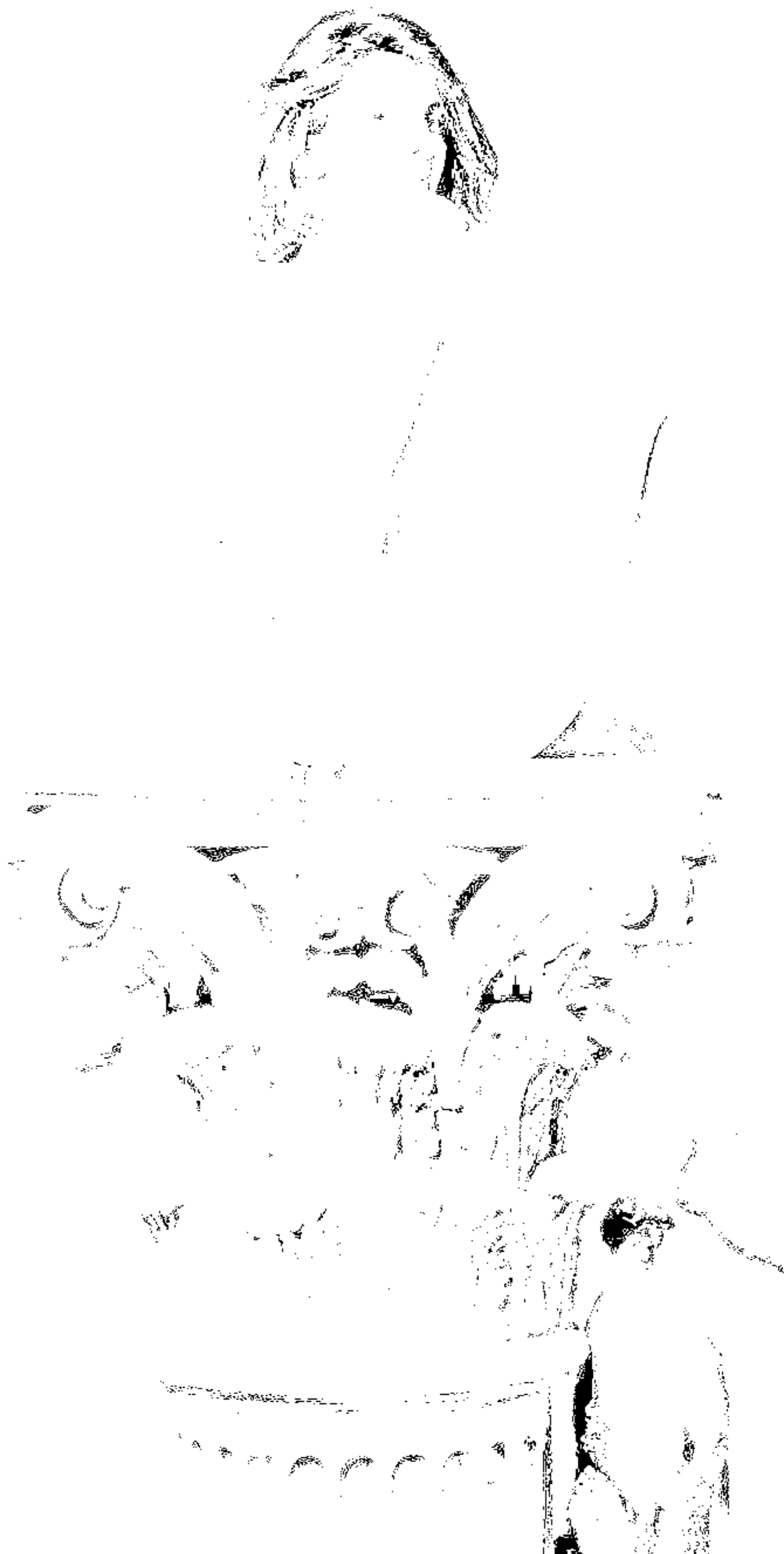
This book is well worth the £20 it costs and we

would guess that other Quite Delightful monographs are equally collectible. Apart from anything else it's craft printed on a mix of gloss and uncoated paper with a cloth bound saddle stitched spine. John says he's seen one of the earlier editions of his work going for £150. The large picture here, and the

top right image, are amongst the more technical and less spontaneous choices in this monograph.

There's no hint of Terry Richardson style control in his images – no 'you do this or you don't work with me'. Most of the subjects are more powerful than the photographer and he's there by request

or permission. With strippers rather than celebrities the work is a collaboration, but with celebrities it's almost a rebellion – he's said that he is strongly influenced by pre-1980s detective television and Hollywood's versions of crime and violence, and often shoots to resemble a crime movie still.





Above: the session which helped create a new persona for 'Rosie' Catherine Zeta-Jones as she transformed from puppy fat to killer curves took place – like many of John's shoots – in a London hotel.

"I was very good friends with her then and she wanted to work on her image which, back then, was as a farmer's daughter in *The Darling Buds of May*. She was desperate to be photographed like a glamorous film star – six months later she really was one!"

Facing page: classic studio props were used for shoots with Liz Hurley and (here) two monkeys with Gina Belman.

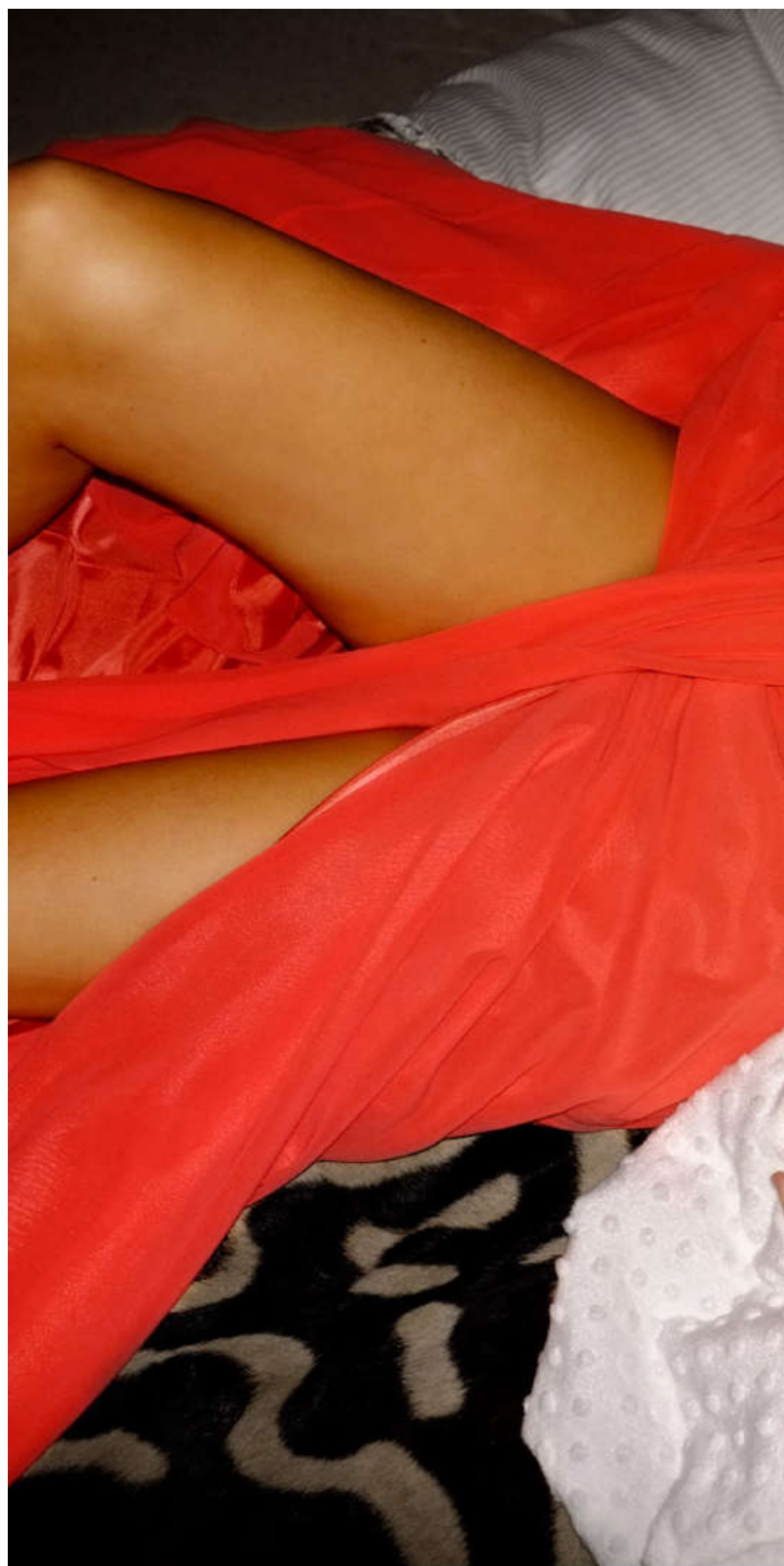
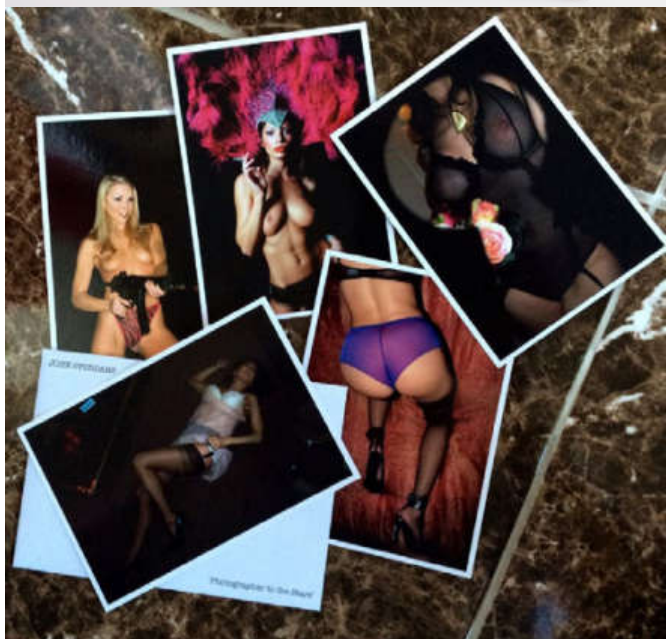
Left: The Swan with Leda, a classical reference without Corinthian embellishment, was on show at The Victoria Wang Gallery in London as we went to press. John is in great demand for gallery shows both solo and curated.



John Stoddart for sale – above, Mother and Child in a Strip Club will cost you £765 as a 12 x 16" gelatin silver print. Portraits & Polaroids, the new monograph from The Quite Delightful Project, is just £20. And five postcards in a custom envelope, bottom, cost £25.



www.johnstoddart.co.uk



This ability to make superstars look like street-walkers – and enjoy it – really comes to the fore in his work through the 1990s and into the 21st century (not the ‘first part of the 20th century as one review recently said!). From punk to postmodern he’s been able to use the independence and artistic freedom of his subjects. You’d think that Amanda Holden for example wouldn’t want to

have photographs hanging on gallery walls in black lingerie or a rubber body suit but of course it’s completely different from the media star who finds bad old topless shots circulated by a studio visited during early stages of ambition.

This is something which photographers shooting boudoir sets can learn from. The main picture on this spread was simply Tweeted



by John as a perfect 'yummy mummy' taken in 2014. It has that almost-phone picture quality, the direct flash and the disarranged background, which Rankin discovered at the same time Stoddart was forging a far more technically competent career. Having a studio full of fake fur prints helps...

London, John claims, was the essential key to his success. In Liverpool he was

at first a documentary, street and reportage photographer graduating from the usual amateur successes in gaining recognition. But like many with a forces background he had the drive to know he just had to hit the capital to get where he wanted to be. To his credit he has retained a strong connection with Liverpool, and he donates his very collectible prints to raise funds for charities in his

home city. He does the same for those which are not and he's actively using his archive to ensure his own future income and help others. He has kept originals, negatives, contacts, and residual copyrights and releases – something all photographers should aim to do.

Now, he's moved – but certainly not retired – after over 35 years of hyperactivity to enjoy life beside the sea in

the oyster capital of Britain, Whitstable in East Kent. He's made himself known, exhibited his work with no more censorship than any Chelsea gallery would demand, and become involved in the town's culture and social life.

This is the photographer you are invited to meet on October 18th as the MPA's honoured guest. Make sure you don't miss out!



It's the summer bank holiday here at *Master Photography* magazine. Work is finished. There's a whole newly completed set of pictures, retouched and saved, and a magazine edition, not to mention a few articles and some spreadsheets. It's all safely on the shiny Drobo 'Beyond RAID' and with everything away to be printed, it's time to upgrade that by adding newly-bought discs. 12TB of them. And then, to duplicate a load of previous work on to the big failsafe storage.

Only, when the last disc is added, the Drobo throws a fit and displays solid red lights. Because there is no room on other discs to have backed up the latest work first, it takes with it three months of files. Fortunately, Drobo delivered – ten days later, with patchy free advice from their tech support, it rebuilds and recovers everything (though most of it had been found on other drives, on the laptop, on USB sticks, in cloud storage or sent to third parties by FTP or email). Just half a dozen

LET'S GET PHYSICAL

'Print it or lose it' is the message from the photo industry and professionals as digital delivery threatens to leave few hard copies for the future. Here are compelling options for printed products to clients who say 'we just want the files'.

files really mattered – final versions – but for a photographer that could have been thousands of shots and for a family with a normal PC a disc failure could mean the loss of everything. A failure in twenty years' time – even

if the file formats were still readable – could wipe out all a family's personal and professional pictures kept only as digital versions. This is what the 'print it or lose it' informal campaign in the photo industry is trying to drive

home. If you do not have physical prints, one day all your photographic memories may disappear into the void.

It has happened to me, from around 1998 to 2002. We were moving from having d&p packages with prints, and sheets of colour slides, to scanning the film and later shooting digitally. Everything was rigorously backed up on to very expensive Sony DDS DAT tapes. A decade after the last DAT backups, most of them are unreadable and can't be reconstructed. We even had to find late 1990s computers and software, and replacement used tape drives of the same type, but three years of archives could never be recovered and are lost. The idea that digital files will keep being copied for ever, and never go missing, is a fallacy. We've got unreadable CDs and DVDs too.

So – sell your clients printed work, upsell them to at least some prints or a book when 'files only' is the brief. Tell them why it matters!

– DK



3XM – thinking inside the box



PIONEERS of the highest quality USB memory delivery able to handle large files, **3XM** offer their **USB Mount Box** as the ideal solution for photographers to upgrade file-only orders to a printed product.

It combines digital files on a USB of the photographer's choice with 10 mounted prints in a beautiful presentation box with gift bag. It's available in a wide range of print sizes (7x5", 8x6", 9x6" and 10x8").

"Many photographers are having great success using this an up-sell tool", says Jenny Johnston of 3XM. "When the client asks for just digital images, they upgrade them to digital images plus 10 mounted prints in this presentation pack.

The price varies, depending on the quantity ordered, from one-off rates of £32.50/£46 (7x5/8x6) and £43.50/£57 (9x6/10x8).

www.3xmsolution.com/usb-mount-box-collection.php

MTA's answer – go buy the book



MTA'S RANGE of Digital Books have photo quality page-blocks bound into in a wide range of cover options. With a choice of gloss, lustre and metallic paper finishes all printed to a very high standard at MTA's lab. All digital books and Artbooks are manufactured by MTA Photo Albums in Haddenham to a very high standard and delivered within 14 working days. The books offer outstanding quality and exceptional value.

They can be designed using *Mosaic+*, the latest software available **FREE** to download and use with MTA's free templates and options to give you the very best results for your customers. Take advantage of their special summer promotion and order digital books soon – enter code **DIGITAL15** valid until September 30th for a 15% discount.

Sample books available at 50% of the RRP.

www.mta.co.uk



Photographic

G . F
SMITH



Introducing the simple
and elegant Expressions
Duo album. Adorned with
beautiful Silk Weave Matts.*

Parent and Guest Books are
available. These come as
matching albums
without Matts.

Designed in our PPS software.

*Available in White and Black

Phone 01482 588 037
Email info@gfsmithphotographic.com
gfsmithphotographic.com
@GFSphotographic

GFS Expressions One makes one big impression



BRITISH ALBUM craftsmen GF Smith naturally want to see today's pictures reach future generations in books which will impress their value on everyone who opens them. **Expressions One** books are striking bookshelf-friendly volumes designed so they've never end up in the attic.

Expressions One from GF Smith Photographic... simple and stunning, design in our PPS software or a software of your own choice, an album for all genres portrait, commercial or social photography.

Expressions One comes in two sizes – magazine-shape A4 and art book square format 8 x 8" with heavy back-to-back mounted lay flat pages. You have a choice of Matt or Gloss Paper, from 10 to 20 pages, and a printed cover which is expertly bookbound to wrap the edges, corners and spine.

One fantastic price – £63.00 incl P&P .

www.gfsmithphotographic.com

@GFSphotographic

Offer to supersize that order!



EVEN THE LARGEST computer screen can't match a 60" wall print from a favourite image – show your file-only clients something they just can't print on their home inkjet. **ProPhotoPrints** of Halifax specialise in large format printing. They offer an experienced, flexible, competitively priced one to one service.

Satin Photo Prints are very similar to classic silver halide papers. They are available sizes from 10 x 8" to 60 x 43".

Fine Art Etch Paper is a mould-made, traditional fine art paper with a special matte coating to give a limited edition look. Available sizes from 10 x 8" to 60 x 43".

Gallery Canvas Wraps come in four edge types and are available sizes from 12 x 10" to 60 x 38".

Foam Core Panels are available with Satin Photo or Fine Art finish in sizes from 16 x 16" to 30 x 24".

www.prophotoprints.co.uk

or call 01422 354008

ProAm

IMAGING

EXCEPTIONAL QUALITY • SENSATIONAL PRICES • SPEEDY SERVICE

EXTRA 25% OFF

when you order £25 worth or more of our award-winning gloss or lustre Fuji Crystal Archive DP2 colour managed Silver Halide Prints
USE CODE **Autumn15** UNTIL 31/10/15

EXAMPLE SIZES	EXCLUDING VAT		INCLUDING VAT	
	Usually	Promo	Usually	Promo
A4	50p	38p	60p	45p
A3	96p	72p	£1.15	86p

Our full range of sizes between 5x3.5" to 18x12" qualify for this offer.
ProAm Imaging is the only photofinisher ever to have been voted
SWPP 'Best Professional Lab' for 4 years running.

EASY TO USE FTP ONLINE UPLOAD SERVICE

Simply click on Login/Register to open an account

Scores

MAX

25

out of 25

Value For Money

'You can't argue with the price, our pictures arrived quickly, were well packed and looked great.' Photography News Magazine Nov 2014

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.

(T) 01274 723622 (F) 01274 735389 (E) sales@proamimaging.com

Please visit our website for full details of how to prepare your files for printing

www.proamimaging.com

Group Test of Labs... Advanced Photographer

Be your own bookmaker with EasyBooks



As easy as
1-2-3...

FOTOSPEED's EasyBooks make an ideal product to upsell to the files-only USB client – they like to be in control, and the EasyBook can be used as a rapid binder to add all kinds of documents and their own prints. Invitations, cards, thankyou's, certificates and copies can be included with photographs.

- Quick and easy to use, no additional equipment required
- Corporate, model, student, portrait, wedding, baby uses
- No glue – EasyBooks can be used over and over again
- Prints can be added or swapped at any time
- Suitable for all paper types and imaging processes
- Available with a 'window' cover or without

In sizes 6 x 4", 5 x 7", 8 x 6", 10 x 8", A4, 8 x 12" and 12 x 12" in premium leather effect or cloth covers, prices start from £5.99 SRP.

www.fotospeed.com

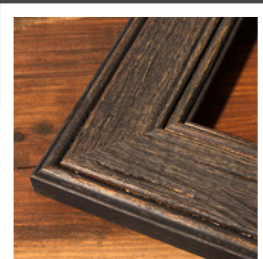
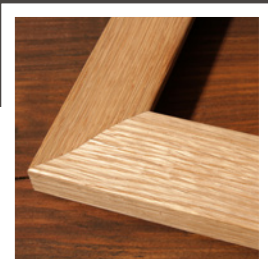
NEW
White Label
OUR PRODUCTS | YOUR BRAND | YOUR PRICES
Find out more at
<http://blog.onevisionimaging.com>



THE ULTIMATE IN ONLINE FRAMING

Dynamic multi aperture framing at your fingertips!

With a wide range of contemporary and traditional mouldings, diverse window mount options and hundreds of multi-aperture layouts to choose from, One Vision Imaging present you with an award winning framing service to suit all tastes and budgets.



One Vision
IMAGING LTD   

Visit our website to start designing your ultimate frame
or call 0845 863 0217 for more details

www.onevisionimaging.com

SIM's answer is mounted and boxed



DIGITAL FILES get viewed big on today's screens – so **SIM Imaging** offer a bigger presentation to win your clients over to owning a boxed set of originals.

Their **Matted Print Box** is now available in an impressive 14 x 11" size. Each matted print is overlaid with a professional white or black mount, to fit inside the handmade box, with provision for your USB to accompany this time capsule!

Four fine art papers are used for this giclée museum grade archival presentation: Lustre, PhotoRag, German Etching or Baryta. The box is covered in a choice of 30 linen colours, with either a laser etched or a charming cameo image.

10x8" Matted Box inc. 5 prints only £60*

www.simimaging.co.uk/matted-print-box/

*Lustre prints, ex VAT

A Holy Trinity



Three-dimensional floating presentation – Trinity Solo from onevisionimaging.com

TRINITY SOLO is truly one of our favourites here at One Vision. Your image is photographically printed on Fuji DPIX Pro paper, an anti-scratch seal is overlaid and then it's mounted onto a bevelled MDF block – with hand finished edges – and dropped into a deep-set 'satin effect' black or white frame. It's finished off with an accent mount – the example shows a 'Morning Dew' coloured mount, but other colours on our site can be ordered. Add the mount colour you wish in the Order Notes box. The whole ensemble creates a stunning 'soft effect' floating, multi-layered art work.

Sizes: from 16 x 14" (8 x 6" image) to 32 x 28" (24 x 20" image)

Prices: starting from: £60.50 for the 16 x 14"

<http://tinyurl.com/pc9655j>

PROPHOTOPRINTS

PROFESSIONALS SERVING PROFESSIONALS

Satin, Large Format Print & Canvas Wrap Specialists

GET MORE - PAY LESS!

We use the very latest 12 ink large format printers with manufacturer's original pigment inks and Fuji's Premium Satin, FineArt Etch and Artist Canvas for the best possible results.

POPULAR SIZES	SATIN PRINTS	FINE ART PRINTS	CANVAS WRAPS
18" x 18"	£6.75	£13.25	£33.75
20" x 16"	£6.50	£14.50	£33.50
24" x 16"	£7.25	£14.50	£41.70
30" x 20"	£14.00	£22.50	£54.50
36" x 24"	£17.25	£30.25	£63.75
38" x 38"	£28.00	£54.00	£102.75
46" x 12"	£17.50	£29.25	£49.50
54" x 34"	£41.25	£82.50	£131.75
60" x 38"	£45.25	£83.00	£157.00

COLOUR MANAGED LARGE FORMAT PRINTING SERVICE FOR PROFESSIONAL PHOTOGRAPHERS.

PLEASE VISIT OUR WEBSITE FOR FULL RANGE OF SIZES AND PRICES ALONG WITH INSTRUCTIONS FOR PREPARING AND UPLOADING YOUR FILES. THE HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE PRICES.

Prices inc. VAT but ex. P&P.

www.prophotoprints.co.uk

ProPhotoPrints, 1 Market Arcade, Halifax. HX1 1NX.
T: 01422 354008 F: 01422 351531 E: info@prophotoprints.co.uk

New Fine Art Etch Prints On 300gsm...Superb Quality

Close the deal with Snapshut



THE SNAPSHOT FOLIO from PermaJet allows you to store and display your prints or projects in a totally professional and easy-to-use book format.

With your prints or pages held in place by the ingenious "SnapShut" hinge, this glue-free folio system offers amazing flexibility. You can insert any paper type or material in seconds, even magazines if you want to use it as a file store for an ongoing project!

www.permajet.com





Fotospeed

Signature and New Easybooks!



Create your own presentation portfolios from £25.99

The new Fotospeed Signature range brings together five of the world's leading photographers with four of Fotospeed's most popular, award-winning fine art inkjet papers: Smooth Cotton 300, Natural Soft Textured Bright White 315, Platinum Baryta 300 and Platinum Etching 285.

"We are thrilled to be working with such a successful and diverse group of photographers. Each one has helped set the bar in their genre and it is a pleasure to see their work realised on our papers."

Toby Herlinger

Sales Director at Fotospeed

Stop Press: Fotospeed's £29.99 award winning Panoramic Paper Test Pack that allows you to print 594 x 210mm from most A4 printers...now includes 3 of the new Signature papers.



Pin sharp imaging, a wide colour gamut and a high D-max are all achieved with Signature's state of the art manufacturing technologies, in both the paper base and the ink receiving layer.



Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



Fotospeed

Professional InkJet Media & Inks

For samples or to find your nearest stockist please contact us
Tel: 01249 714 555
Email: sales@fotospeed.com



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

ProAm's trans-Pennine express service!



'PRINT IT OR LOSE IT' is a great slogan but here's another one – 'Prints make Profits' especially with Bradford lab ProAm's incredibly low prices – and from now until the end of October customers can get an EXTRA 25% OFF when ordering £25 worth or more of their award-winning gloss or lustre **Fuji Crystal Archive DP2** colour-managed Silver Halide prints.

This offer using code Autumn15 makes A4 prints just 38p and A3 prints only 72p plus VAT.

SWPP voted ProAm Best Professional Lab for four years running, and the lab has also achieved the maximum possible 25 out of 25 score in *Advanced Photographer* magazine's photolab tests.

Visit www.proamimaging.com for details and to create your own login for FTP image file uploading.

Graphistudio's Baby Book is growing up fast

You can even get the Baby Book in black – and with a full range of customised enhanced finishes



See advertisement, pages 38-39, for full information

IT WAS LAUNCHED with soft baby-friendly colours and it's been a big hit in the Cherubs and newborn markets, but Graphistudio's junior version of The Young Book is not for babies alone.

The Baby Book in pastel shades is a perfect product for displaying those timeless first images. As Jeremy Price, Managing Director of Graphistudio UK said on its launch, "The soft colourings and designs that will make this the moment of choice for new parents when choosing their baby portrait photographer".

Now the Baby Book comes in vibrant colours as well – a 20 page boxed album ideal for portraiture, events, and special occasions too... with 15 x 15cm Parent Books as an optional mini match in sets of four. It's all easily configured with on-line design and ordering.

www.graphistudio.co.uk

STRENGTHEN YOUR SCHOOLS & NURSERY PHOTOGRAPHY!



simlabplus.co.uk / schools@simlab.co.uk / +44 (0) 1707 27 37 47

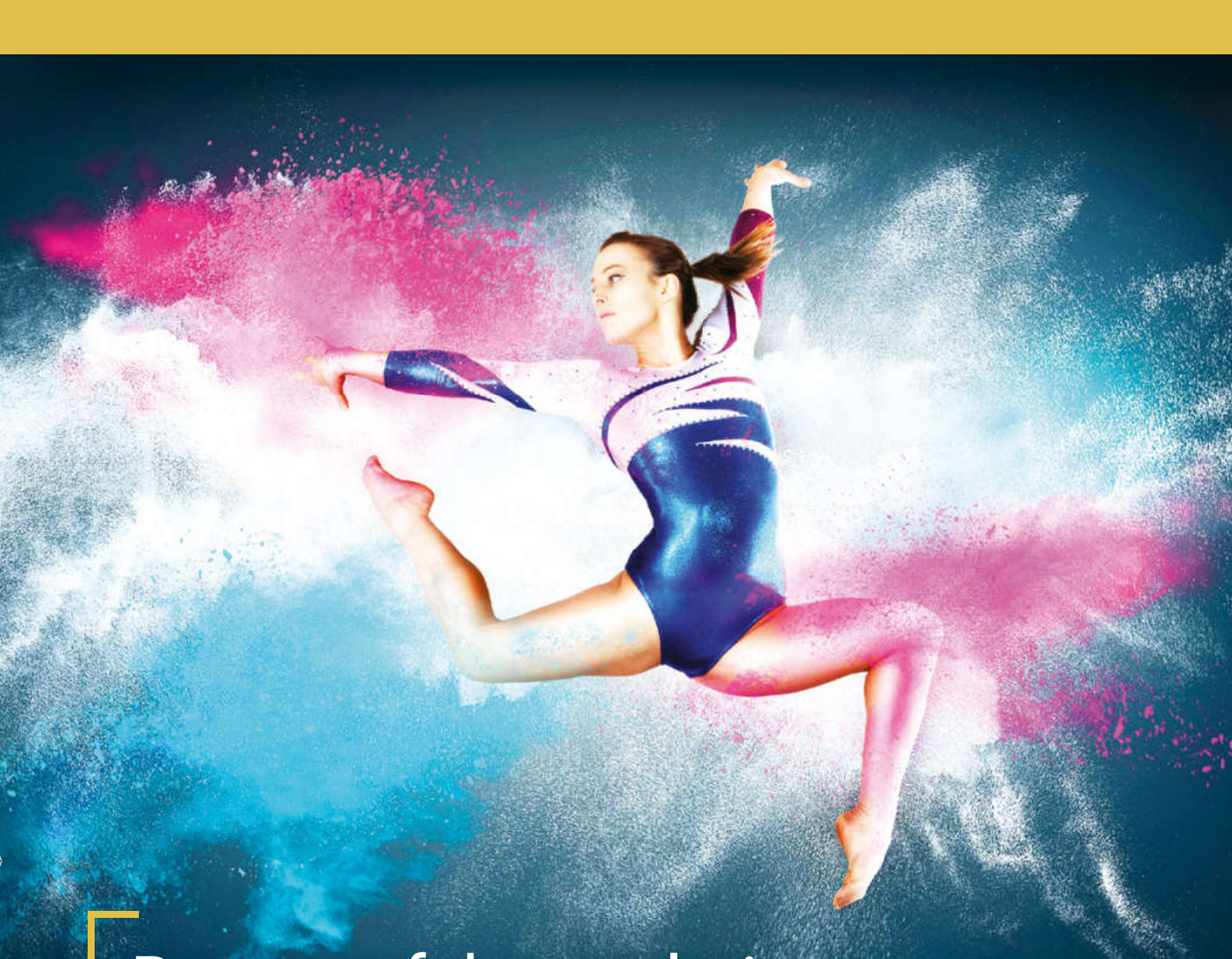
SPEND LESS TIME ON YOUR ADMIN TASKS & MORE TIME GENERATING SALES!

Why choose Sim Lab plus:

- ✓ Tether directly with easy mapping
- ✓ Link Pictures with SIMS ID
- ✓ Free Unlimited image storage.
- ✓ Custom Pricing & Packages
- ✓ Create custom proof cards.
- ✓ Only retouch photos that are sold.
- ✓ Online proofing with sale features.
- ✓ SMS & Email communication
- ✓ Orders sent straight to Sim Lab!

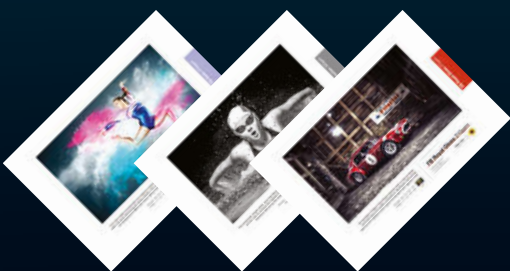
FIND OUT TODAY HOW OUR SOLUTION CAN WORK FOR YOU!

SIMLAB⁺



Be part of the evolution.

Ten years after introducing the incredibly popular Fibre Based range, PermaJet has enhanced the range with **NEW** multi-layer technology, coating processes and alpha cellulose base materials for show stopping, high quality prints produced with modern printers and inks.



Choose from the new and upgraded*:

FB Gold Silk 315 from £11.63
FB Royal Gloss 310 from £12.46
FB Matt 285 from £10.79
FB Satin 310 from £11.63
FB Distinction 320 from £12.46

Available in A4 to A2 sheets and in a range of 30mtr. rolls.



And then there were three

Alan Hutchison LMPA is one of the country's most successful photographers with an expanding business and skilled workforce. He's also in the know about how Google's changes have affected YOU.

Google has just moved the goalposts – again! Local searches have changed – and now it's more important than ever to rank highly for local search!

If you've been searching Google lately you may just have noticed a little adjustment to the search engine results layout.

In SEO terms it's actually a huge adjustment, and something as photographers we all need to be aware of as 57% of photographers who thought there were on page one of Google have suddenly just been pushed aside.

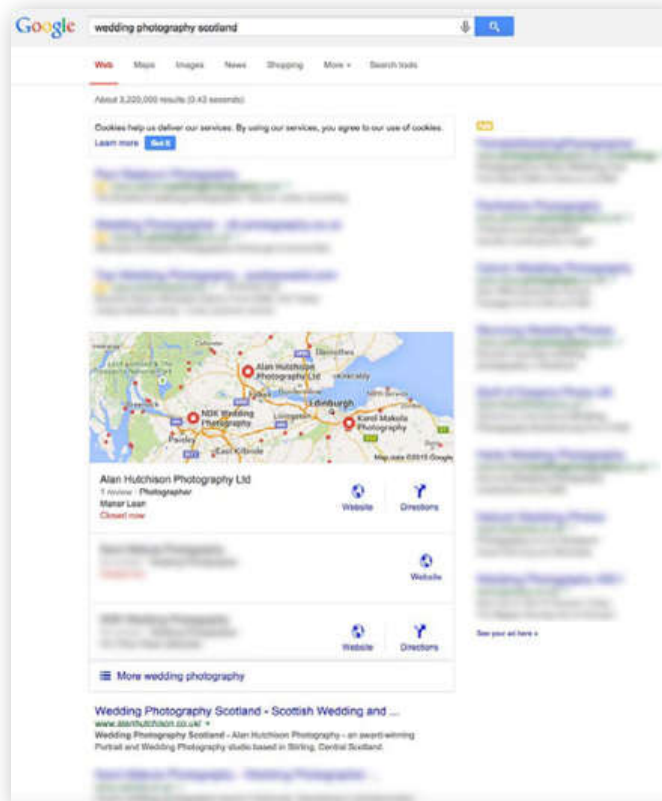
Yes read that again – 57% of you who thought you were ranking on page one for local search are now on page two.

So what happened?

Small screen downsize

If someone previously searched for a keyword which Google tagged as being a "local" term – e.g. "wedding photographer" – the search results would commonly show seven local photographers pulled from Google maps data.

This was great as it was actually relatively easy to get into this seven-strong "snack pack" if you knew how (and my tutorials have taught



It's a big geographical spread too – 'local' for Alan's own business brings up only three results when 'Wedding Photography Scotland' is searched for, spread as far as Glasgow, Edinburgh and his own Stirling location.

plenty of fellow photographers that art).

Well, in August Google started rolling out their biggest shakeup in Local search for over a year. Seven is now Three.

What was previously a pack of seven results has now been changed to just three

– so 57% of you just went AWOL.

Why did Google do this?

Well most industry commentators are speculating that this is being driven by the continued growth of mobile search and three results just happens to fit very well on a mobile screen.

So what should you do about this?

Well if you are in the local triple pack it's an excellent result as 43% of your competition for clicks on that part of the screen just got nixed. As you can see above, I'm very happy...

But don't get complacent – competition for those spots just suddenly got a lot tougher.

And if you are one of the unlucky ones who have just dropped off, it's time to up your game a little – but watch out for a new service coming out from us very very soon that might just make appearing in the Local Search results a whole lot easier rather than harder.

More to come...

I am holding an advanced SEO Training day in Harrogate, England on Monday October 12th – the cost is £95 for the day with lunch included, but if you are a member of MPA reading this in *Master Photography*, you will pay only £75, so book early – full details can be found on

www.photoproseo.com

which is the site for my Wordpress, SEO and related training. You'll also find my Facebook page informative.



www.alanhutchison.co.uk

Print your own cards for all Special Occasions with 50 x A5 or 25 x A4 Imajet Pre-Scored Satin-Matt 230g Cards with Envelopes...only £12.98

onlinepaper.co.uk
The online paper specialists

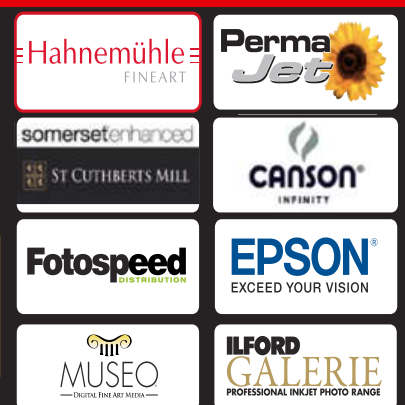
Check site for Special Offers & Promotions
FREE UK P&P 'til Oct 20th Checkout Code MPA910

A huge range of papers in stock at great web prices

Like us on Facebook for more great offers

Award winning papers, next day delivery, as standard

Call 01892 771245
Email sales@onlinepaper.co.uk





Your Professional Photographic Lab



| Digital Prints | Albums | Marketing Tools
| Photo Books | Framed Prints | Presentation Products
| Schools Services | Large Format Printing



Tel: +44(0) 191 259 6926

Colorworld Imaging, PO Box 2, Norham Road, North Shields, NE29 0YQ
www.colorworldimaging.co.uk enquiries@colorworldimaging.co.uk

REGIONAL EVENTS

ALL REGIONS

October 18th 2015 – Master Photography Awards and Meet the Masters Open Day, Hinckley Island Hotel, Leics.

CENTRAL REGION

FURTHER MEETINGS for 2015 will be on: 15th of September and 17th of November. See you there for more ideas and inspiration!

Contact Paul Wilkinson FMPA on 01844 291 000 or email paul@paulwilkinsonphotography.co.uk

MIDLANDS

September 28th 2015 – Faye and Trevor Yerbury workshop in Nottingham. £25 MPA members, £34 non-members.

Contact: Deborah Selwood AMPA, 0115 944 7727 or email deborah@geckophotography.co.uk

LONDON & ESSEX



September 16th 2015 – A One Day Portrait Special. Sean McCormack, a brilliant speaker who has written a book on *Adobe Lightroom CC*, and a great portrait photographer.

Sean will be doing lighting and posing set ups in the morning and each delegate will get a chance to shoot with Sean. The afternoon will be Sean explaining and producing images from the morning shoot using *Lightroom*.

There are ONLY 10 places available on a first come first served basis at £75 per ticket.

This includes morning coffee on arrival, a whole day with Sean (9.30 to 4.30) and afternoon tea. (Lunch can be ordered on arrival, but is NOT included in the ticket price). We are back to a Wednesday and at Ye Olde Plough Inn.



October 21st 2015 – Christina Lauder. The inspiration and lighting techniques behind her SWPP Fellowship Panel in Classical Portraiture.

November 18th 2015 – Panikos Hajistilly on "Pose – Light – Retouch". Panikos is the winner of the group's overall Photographer of the Year award, and this will be an evening not to be missed.

December 16th 2015 – Festive Gathering for the traditional seasonal dinner!

Contact: Paul Cudmore: tel 01206 230027 or email: paul@proshoot.co.uk

NORTHERN REGION

Contact Steve Ramsden on 01904 479063 or email info@steveramsdenstudio.co.uk

NORTH WEST

For information on future events in the NW Region and to receive updates:

Call David Thexton on 01229 835 035, email smile@tjphoto.co.uk; or Ian Stewart info@iwsphotography.co.uk

SCOTTISH REGION

IN JULY The Haining, in the Scottish Borders, was the outstanding location for the seminar (*photographs, right*) given by President Faye Yerbury FMPA and husband Trevor Hon. FMPA. This was the first time, at least that I can remember, that a seminar has been held in the Scottish Borders.

The current Scottish committee have tried to spread their events across Scotland to make them as accessible to as many members as possible and these have included studio visits, talks and seminars. The seminar was also unique in that this was the first joint venture between



the Northern, North West and Scottish Regions.

Faye and Trevor's seminar started with an informal talk while showing some of their iconic images and giving a little background history as to the subjects and how the shots were taken, before a live demonstration of their studio portrait techniques using various light modifiers including Bowens Wafer soft boxes and a Fresnel spot for that Hollywood look.

After what has to be one of the best buffet lunches ever Faye and Trevor demonstrated their posing techniques with model Nicola set against the pillars and architecture of the recently rescued arts centre 18th century house, The Haining. This time also provided a chance for informal chat, to ask questions and to discuss the burning issues of the day.

After the seminar there was a visit to John & Sandra Parris's studio in Hawick followed by restaurant hospitality.

All in all this has to have been one of the most enjoyable and useful seminar experiences in a long time partly down to Faye and Trevor's sterling efforts but also down to a good mix of interested professionals

who attended and made this a successful social event too.

– Neil Fordyce LMPA

Contact: John Parris FMPA FBIPP
Parris Photography, 13 Hislop
Gardens, Hawick TD9 8PQ
Tel: 01450 370523
info@parrisphotography.co.uk

SOUTH WEST

Contact Phil Flowers LMPA on
01458 273 144 or email
phil@pffoto.com

WELSH REGION

October 5th 2015 (Monday) – All day seminar with Trevor and Faye Yerbury. The venue is Hensol Castle in the Vale of Glamorgan, see advertisement block for full details.

Contact Collin Davies LMPA
on 01792 883274 or email
sales@highsocietyphotography.co.uk

WESSEX REGION

Contact Belinda Harvey at
bh@harvestudios.co.uk.
To keep up to speed with the Wessex region, follow:
mpawessex.wordpress.com



If you want to get f2 Freelance Photographer FREE all you have to do is qualify with the Master Photographers Association. Become a UK Licentiate, Associate or Fellow and you will receive f2 as well as Master Photography. Next issue out October 10th!



The Welsh Region Of The Master Photographers Association

Cordially Invite You To Spend A Day With
With Faye & Trevor Yerbury At The Historic Hensol Castle,
Vale Of Glamorgan

Monday 5th October 2015

The full day seminar will help you develop your individual style with practical lighting, posing and composition techniques by the Masters Trevor & Faye using professional female models. In addition business & marketing strategies from their own professional experience will be covered.

The Venue
Hensol Castle stands proudly as one of the finest event venues in the whole of Wales. It sits in magnificent grounds which boast a 15 acre lake. With beautifully appointed rooms, you will have exclusive use of the castle on the day.






Faye and Trevor Yerbury are the UK's most renowned photographic professional husband and wife team, who between them have achieved a very long list of awards over many years in the industry.

With numerous accolades gained over the years, Faye is the current MPA President, whilst Trevor is one of the UK's most famous photographers. Both Faye and Trevor hold Fellowships with the MPA.

To Book

Please call either Paul Hindmarsh on 02920 569930 / 07949 285091, or Collin Davies on 01792 883274. **Places are limited, demand will be high - book today to avoid disappointment!**

Full day seminar with Lunch included and refreshments:
MPA Members Rate £99 / Non Members £125

Book before 5th September to get the Early Bird Rate
MPA Members £85 Non Members £99

Trade sponsor & special offers for all attendees from:












Focus on Insurance

**Insurance Endorsed by the MPA
Discounts available to MPA Members**

Towergate Camasuresure looks after the insurance needs of more professional photographers than any other broker in the UK. We pride ourselves on providing a personal service to tailor the right insurance package to meet our clients' needs, from newly qualified professionals to established studios.

As a part of the Towergate Group, the largest independent insurance intermediary in Europe, we have the market strength to deliver highly competitive premiums.

Specialist covers for photographers include:

- All risks including Accidental Damage and Theft
- Public Liability
- Employers Liability
- Professional Indemnity
- Shoot / Production insurance

PI from £60, and up to a 40% discount on other covers available to MPA Members.

For a free no obligation quote, contact us on

Tel: 0870 411 5511
Email: camasuresure@towergate.co.uk

Towergate Camasuresure products are underwritten by one of the UK's largest insurers Norwich Union

Towergate Camasuresure is a trading name of Towergate Underwriting Group Limited.
Authorised and regulated by the Financial Conduct Authority
Calls may be recorded for training purposes

MPA Regional Contacts

CENTRAL

PAUL WILKINSON FMFA
6 High Street
Haddenham
Bucks HP17 8ER
Telephone: 01844 291000
enquiries@Paulwilkinsonphotography.co.uk

EAST & WEST MIDLANDS

DEBORAH SELWOOD AMPA
Gecko Studios Photography Limited
The Old Lace Mill
112 Station Road
Ilkeston
Derbyshire DE7 5LL
Telephone: 0115 944 7727
Mobile: 07870 262296
deborah@geckophotography.co.uk

LONDON & ESSEX

RAYMOND R LOWE Hon FMFA
123 Crossbrook Street
Cheshunt
Hertfordshire EN8 8LY
Telephone: 01992 636152
ray@raylowe.co.uk

NORTHERN REGION

STEVEN RAMSDEN LMPA
10 Gillingwood Road
Clifton Moor
York
North Yorkshire YO30 4ST
Telephone: 01904 479063
info@steveramsdenstudio.co.uk

NORTH WEST

DAVID THEXTON LMPA
T&J Photographic
111 Ramsden Street
Barrow in Furness
Cumbria LA14 2BW
Telephone: 01229 835 035
smile@tjphoto.co.uk

SCOTLAND

JOHN PARRIS FMFA
13 Hislop Gardens
Hawick
Scottish Borders TD9 8PQ
Telephone: 01450 370523
info@parrisphotography.co.uk

SOUTH EAST

PAUL INSKIP LMPA
63 Queensway
Bognor Regis PO21 1QL
Telephone: 01243 861634
studio@paulinskipstudios.co.uk

SOUTH WEST

Contact head office

WALES

COLLIN DAVIES LMPA
High Society Photography
Caecarrig House
15 Caecarrig Road
Pontarddulais
West Glamorgan SA4 8PB
Telephone: 01792 883274
sales@highsocietyphotography.co.uk

WESSEX

ANTHONY VON RORETZ LMPA
22/24 Trinity Street
Salisbury
Wiltshire SP1 2BD
Telephone: 01722 422224
info@trinity-photography.co.uk

MPA Trade Partners

Colorworld Ltd

PO Box 2
Norham Road
North Shields NE29 0NX
Tel: 0191 2596926
www.colorworld.co.uk

Graphistudio SPA

Via Monte Raut 1
33090 Arba (PM)
Italy
www.graphistudio.com

Loxley Colour

1 Drum Mains Park
Orchardton Woods
Cumbernauld
Lanarkshire G68 9LD
Tel: 0845 519 5000
www.loxleycolour.com

One Vision Imaging

Herald Way
Binley, Coventry CV3 1BB
Tel: 01203 440404
www.onevisionimaging.com

Photovalue.com

13 Crag Crescent
Clondalkin Industrial Estate
Dublin 22
Republic of Ireland
Tel: +353 1 457 0244
UK: 0845 0800 750
www.photovalue.com

Towergate Camerasure

Funtley Court
Funtley Hill
Fareham
Hampshire PO16 7UY
Tel: 0870 4115 5511
www.towergatecamerasure.co.uk

The Print Foundry Ltd

Croydon House
1 Peall Road
Croydon CR0 3EX
Tel: 020 3212 2024
www.theprintfoundry.co.uk

Photovision Trade Shows



EDINBURGH
19th Apr 2016

BOOK
NOW



Workshops & Live Demos

Hit the ground running in 2015 and learn new skills from our fantastic new photographic workshops. Areas covered include:

Newborn, Boudoir, Wedding, Lighting, Events,
Photoshop/Lightroom, Posing Techniques

Supported
By



TICKETS ON SALE NOW!

DUBLIN
Sept 2016

WIGAN
10th May 2016

DERBY
21st Oct 2015

HERTFORDSHIRE
23rd Sept 2015

WINDSOR
8th Jun 2016

BRISTOL
28th Jun 2016

EPSOM
10th Nov 2015

KENT
18th Oct 2016

SOUTHAMPTON
1st Oct 2015

Studio Area Live



Try the latest studio equipment

Star Attractions



- Cameras & Equipment
- Used Equipment Fair
- Camera Cleaning
- Workshops
- Leading Trade Suppliers
- Equipment Demos
- Discount Vouchers

FREE Trade Show Entry • FREE Parking • Workshops • Tradeshow 11am To 4pm

Sponsors

Panasonic

LUMIX

Book your place now www.forwardevents.co.uk

SIGMA

Introducing the world's first
large-aperture full-frame wide-angle
zoom lens offering F2 brightness
throughout the zoom range*.

*Among interchangeable lenses for 35mm full
frame image sensors (June, 2015).

A Art

24-35mm F2 DG HSM

Petal type lens hood and padded case included.

Available for Sigma, Canon and Nikon AF cameras.



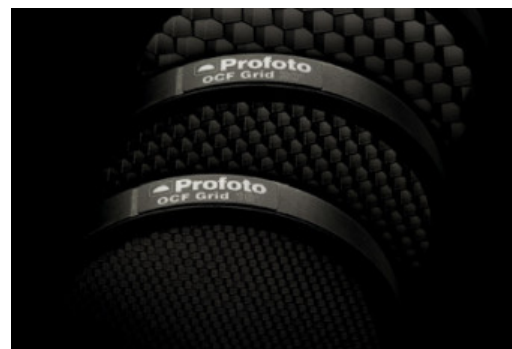
Mount Conversion Service

Change your mind? Change your mount.
Mount Conversion Service. Only by SIGMA.



SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

B2 SUMMER OFFER



STEP 1

BUY ANY B2 KIT FROM ANY OF OUR DEALERS

STEP 2

GET THREE LIGHT SHAPING TOOLS AT NO EXTRA COST*

STEP 3

TAKE STUNNING IMAGES

AJ's - www.aj-s.co.uk
Calumet - www.calphoto.co.uk
Conns Cameras - www.connscameras.ie
CVP - www.cvp.co.uk
Dale Photographic - www.dalephotographic.co.uk
Fixation - www.fixationuk.com
Park Cameras - www.parkcameras.com
ProCentre - www.procentre.co.uk
Teamwork - www.teamworkphoto.com
Wex Photographic - www.wexphotographic.com
Wilkinsons Cameras - www.wilkinson.co.uk

*OCF Speedring, OCF Softbox 2' Octa & OCF Grid Kit. Offer valid July 1st - September 30th 2015.